

1986

The attitudinal effects of negative images of women in music videos.

1960-. Raper, Kimberley Marie
University of Windsor

Follow this and additional works at: <http://scholar.uwindsor.ca/etd>

Recommended Citation

Raper, Kimberley Marie, 1960-, "The attitudinal effects of negative images of women in music videos." (1986). *Electronic Theses and Dissertations*. Paper 3772.

This online database contains the full-text of PhD dissertations and Masters' theses of University of Windsor students from 1954 forward. These documents are made available for personal study and research purposes only, in accordance with the Canadian Copyright Act and the Creative Commons license—CC BY-NC-ND (Attribution, Non-Commercial, No Derivative Works). Under this license, works must always be attributed to the copyright holder (original author), cannot be used for any commercial purposes, and may not be altered. Any other use would require the permission of the copyright holder. Students may inquire about withdrawing their dissertation and/or thesis from this database. For additional inquiries, please contact the repository administrator via email (scholarship@uwindsor.ca) or by telephone at 519-253-3000ext. 3208.



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Services des thèses canadiennes

Ottawa, Canada
K1A 0N4

CANADIAN THESES

THÈSES CANADIENNES

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30.

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30.

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

THE ATTITUDINAL EFFECTS OF NEGATIVE IMAGES OF WOMEN IN MUSIC
VIDEOS

by

© Kimberley Marie Raper

A thesis
presented to the University of Windsor
in partial fulfillment of the
thesis requirement for the degree of
Master Of Arts
in
Communication Studies

Windsor, Ontario, 1986

(c) Kimberley Marie Raper, 1986

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-29315-2

I hereby declare that I am the sole author of this thesis.

I authorize the University of Windsor to lend this thesis to other institutions or individuals for the purpose of scholarly research.

Kimberley Marie Raper

I further authorize the University of Windsor to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

Kimberley Marie Raper

The University of Windsor requires the signatures of all persons using or photocopying this thesis. Please sign below, and give address and date.

ABSTRACT

This investigation examines the attitudinal effects of negative images of women in music videos. A four group post-test only experimental design was used. One hundred and five undergraduate communication studies students were randomly assigned to one of four treatment conditions. The first group was exposed to the sexually violent video White Wedding by Billy Idol. The second group was exposed to a neutral video of the same song, the third group was exposed only to the music and the fourth group served as the control group.

It was hypothesized that viewing the sexually violent video would result in negative and stereotypical attitudes toward women. The results indicated that this indeed was the case--but only for females. Hence, female subjects who were exposed to the sexually violent video demonstrated significantly more negative and stereotypical attitudes toward women than the female subjects in the other three treatment conditions. The scores for females were substantially lower than the scores for males in all conditions but the sexually violent video condition. In this group the scores for females were virtually as high as the scores for males.

Therefore, it was evident that a single exposure to a sexually violent video has a negative and stereotypical effect on female subjects' attitudes toward other women and themselves.

ACKNOWLEDGEMENTS

I would like to acknowledge the contributions of my committee, especially Dr. James Winter, my chairperson for his constant encouragement, guidance and support; Professor Hugh Edmunds for his friendship and faith in me and Dr. Pam Milne for her enthusiasm and interest in my topic.

I am also grateful to Kai Hildebrandt for his assistance and support and to Mary Ellen Carlyle for her special friendship and for making me realize that I could do it!

I would especially like to thank Ann Gallant for "listening" and for being there during my bleaker moments, Sheila Labelle for her words of wisdom and Karen Kaus for her good humour and "key-borrowing" privileges...I will miss our pizza lunches!!

Special thanks must go to Jim Vezina (the hon) for boosting my confidence when I needed it most and to my grandparents for their prayers. I must also acknowledge my sisters Lori and Beth and my brothers Marc, Paul and John for putting up with me during this entire process and for their love and laughter.

Finally, I would like to express my gratitude to my mom and dad without whose love and support I would not have made it to this day.

DEDICATION

To my Mother and Father for giving me the courage and strength to pursue my dreams.

CONTENTS

ABSTRACT	iv
ACKNOWLEDGEMENTS	vi
DEDICATION	vii
	<u>page</u>
I. INTRODUCTION	1
II. IMAGES OF WOMEN IN THE MASS MEDIA	6
Television	6
Proportional Studies	6
Sex Segregated Role Divisions	11
Advertising	21
Representation Of Employed Women In	22
Advertising	27
Women Portrayed As Housewives	28
Women Depicted As Sex Objects	32
Women As Product Representatives	35
Sex Role Stereotyping in Children's	39
Television	41
Images Of Women In Film	41
Women Speak Out Against Stereotypical	48
Portrayals	50
Effects Studies On Media Sex-Role Portrayals	65
Summary	66
Sex And Violence: Effects On Attitudes	77
Toward Women	78
Summary	79
The Music Video Revolution	78
Summary and Hypotheses	79
Hypothesis One	78
Hypothesis Two	78
Hypothesis Three	79
Hypothesis Four	80
III. METHODOLOGY AND RESULTS	81
Note On Experimental Validity	81
Procedure	83
Results	83
Creating The Indices	88
Results Of The Hypothesis Testing	

Hypothesis One	88
Hypothesis Two	89
Hypothesis Three	96
Hypothesis Four	97

IV. CONCLUSIONS AND RECOMMENDATIONS	99
Summary Of Research Findings	103
Strategies For Change	106

<u>Appendix</u>	<u>page</u>
A. FIRST QUESTIONNAIRE	108
B. FACTOR ANALYSIS RESULTS	121
C. LIST OF INDEX ITEMS	124
REFERENCES	127

LIST OF TABLES

<u>Table</u>	<u>page</u>
1. SEXFEM INDEX	85
2. RAPE INDEX	86
3. SEXVIO INDEX	86
4. SEXROLE INDEX	87
5. INDEX #5	97
6. Overall Treatment Effect for Sexfem in One-Way Anova	89
7. T-test Males And Females In The Control Condition	90
8. ANOVA: Sexfem Testing For Treatment And Sex	91
9. Treatment And Sexfem Score For Males 1-Way ANOVA	92
10. Treatment And Sexfem Score For Females 1-Way ANOVA	93
11. Sexfem Means By Treatment Group And Sex	94
12. ANOVA: Sexfem By Treatment And Sex	95
13. Mean Viewing Of Music Videos By Sex	96
14. Treatment And Sexrole Score For Males 1-Way ANOVA	97
15. APPENDIX B-Results of Factor Analysis On 54 Scale Items	122

I

INTRODUCTION

As a cultural force the media function to legitimize and direct the development of our social system. Many studies have indicated that newspapers, magazines, television and film have become the central means of shaping and defining our social reality. Although there are other social forces at work, such as family, educational and religious institutions, these forces cannot compete with the incessant bombardment of messages from the media (Smythe, 1981).

Smythe (1981) suggested that the purpose of the media was to set up a daily agenda of issues, problems, values and policies in order to direct other institutions and the whole population. He maintained that this process is ongoing--beginning in infancy and ending in death.

If the media in Smythe's terms could be said to 'tell us what to think,' what is it that they tell us? They generally have been seen as agents of the status quo rather than as agents for social change (Clement, 1975; Mills, 1956; Miliband, 1969; Mueller, 1973; Porter, 1965). Clement (1975) regarded the media as institutional powers whose function was to legitimize values in society. He suggested that the mass media controlled much of the information which per-

creates society and thus constitute a major means of socialization.

Miliband (1969) argued that the media functioned for the existing order. He stated,

There is nothing particularly surprising about the character and role of the mass media in advanced capitalist society. Given the economic and political context in which they function, they cannot fail to be, predominantly, agencies for dissemination of ideas and values which affirm rather than challenge existing patterns of power and privilege, and thus be weapons in the arsenal of class domination (Miliband, 1969: 236).

Mills (1956), Miliband (1969) and Clement (1975) placed a strong emphasis on the role of the mass media as institutions which serve to legitimize the status quo.

The media elite, for the most part, are not themselves generators of ideologies. Rather they act as gatekeepers, performing the function of selection and screening alternatives by establishing limits of tolerance. In this role they are not so much involved in changing ideologies as reinforcing existing ones (Clement, 1975:282).

As part of their 'conserving' function, the media present us with stereotypes of groups and institutions in society. Thus we learn that governments are spendthrifts, private corporations (and free enterprise generally) are good, students and feminists are radical, blacks are rhythmic and so forth. Mills (1956) asserted that in this way the media not only give us information, they guide our very experiences. He also maintained that our standards of reality tend to be set by the media rather than by our own fragmentary experience. Furthermore, Mills argued that our personal experience of events is organized in stereotypes. He stated,

And above all, we must recognize that the 'common sense' of our children is going to be less the result of any firm social tradition than of the stereotypes carried by the mass media to which they are now so fully exposed (Mills, 1956:313).

One area which exemplifies the media as a force for the status quo and the perpetuation of stereotypes, is their depiction of gender-roles. Traditional gender-role stereotypes in the media have reinforced the hegemonic position of males in our society, relegating females to subservient status.

This thesis takes the conservative role of the media in general, as outlined by the above authors, as a given. It seeks to shed light on the general phenomenon through a specific case study involving gender-role stereotypes. The specific focus will be on music videos, which are an amalgam of film, TV, advertising and the recording industries. As the latest 'medium', music videos will be shown to have imitated the older media, presumably with similar effects.

One area where the media have the potential to influence our perceptions is with respect to sex-role development and attitudes toward women. The existing literature on the portrayal of women in the media has indicated that stereotyped images of women have been reinforced, perpetuated and to an extent legitimized by the media. Furthermore, it has been argued that the constant repetition of these messages tends to reinforce our perceived reality, thereby influencing the attitudes of women, men and children and encouraging both

4
women and girls to limit their horizons socially and professionally to those roles which they see portrayed [Canada, 1982:4].

This is in accord with Mills' (1956) assertion that the media have filtered into our very experience of our own selves. The media have provided us with new identities and new aspirations of what we should be like and what we should like to be. He stated,

More than that: (1) the media tell the man in the mass who he is-- they give him identity; (2) they tell him what he wants to be--they give him aspirations; (3) they tell him how to get that way-- they give him technique and (4) they tell him how to feel he is that even when he is not--they give him escape (Mills, 1956:314).

A Unesco report on this topic stated:

to the extent that television programming provides information about and mirrors real-life sex-roles, its depiction of women is inaccurate and distorted...entertainment programs in all types of formats emphasize the dual image of women as decorative object and as the home and marriage-oriented passive person, secondary to and dependent on men for financial, emotional and physical support (Unesco, 1979: 26-27).

This thesis will provide a review of the literature on the portrayal of women in the media. It also will examine the literature on the depiction of sexually violent content and its effects on aggression and attitudes toward women. Finally, the images of women in music videos will be examined. Because music videos are considered partly television, partly advertising and partly film, this review will concentrate primarily in these areas. The purpose of this

thesis is to determine the effects of music videos on attitudes toward women, since scientific research in this area is lacking.

II

IMAGES OF WOMEN IN THE MASS MEDIA

2.1 TELEVISION

The majority of the research on the portrayal of women in television programming originates in the United States. Although many studies have been conducted on the representation of women in the media, few have explored the precise impact of television exposure on the audience's beliefs, attitudes, behavior and sex-role perception. Prior to examining the sex-role perception and attitude studies, a review of content analysis studies on the manner in which women are represented, is in order.

2.1.1 Proportional Studies

The earliest content analytic studies on the portrayal of women in television programming indicated a gross underrepresentation of women as major characters (Smythe, 1953; Head, 1954). Prior to examining the data on the proportion of male and female characters portrayed in television programming it would be interesting to note the actual census figures on the distribution of males and females in the population. The Task Force On Sex-Role Stereotyping In The

Broadcast Media (Canada, 1982) reported the following census data:

1. Women make up 51% of the population, age 15 and over.
2. Women age 25 and over make up 57% of the population.
3. 50.3% of all women, age 15 and over, are in the labour force.
4. There has been a 70.4% increase in the female labour force since 1970.
5. 46.3% of all married women are employed outside the home.
6. For every dollar a full-time male employee earns a full-time female employee earns only 62.9 cents (Canada, 1982:xv).

In the United States, women constitute 51.2 percent of the population (U.S. Commission On Civil Rights, 1979).

Dominick (1979) conducted an historical content analysis of 1,314 programs and 2,444 starring characters appearing on prime-time television from 1953 to 1977. His results indicated that shows exclusively starring women never comprised more than 14 percent of prime-time programs in any given season. He noted that since reaching a peak in 1955, women have constituted a minority of all starring characters. Since 1956, he reported that women accounted for approximately 25-35 percent of all starring roles. On the average, his results indicated that over the 25 year period only 3 out of every 10 starring roles were filled by women. Programs which featured women as their stars have seldom exceeded 10 percent of all network drama series. He therefore concluded that the proportion of females cast in major roles had changed little over the past 25 years.

Tedesco (1974) conducted a four year analysis of prime-time network dramatic programs from 1969 to 1972. The most notable finding in this analysis was the continued underrepresentation of women. Tedesco reported that only 28 percent of all major characters were women.

The findings of a ten year content analysis study of the minorities in the media conducted by Signorelli and Gerbner (1979) substantiated Dominick's (1979) and Tedesco's (1974) conclusions. Their analysis of 1,365 prime-time programs and 16,808 characters indicated that although the proportion of leading female characters had risen, total female representation had changed little since 1969. Contrary to census data, they reported that on television, men outnumbered women three to one. Characters under the age of 19 represented one-third of the real population but comprised only one-tenth of the television population. Characters over the age of 65 comprised 11 percent of the real population but they made up only 2 percent of the fictional population.

Cantor (1973) reported a limited visibility of women in dramatic programs aired during the 1972 prime-time television season. Only 30 percent of all fictional characters were female, whereas 70 percent were male.

The U.S. Commission On Civil Rights (1977) issued a report entitled Window Dressing On The Set: Women And Minorities In Television. This study examined network television drama broadcasts from 1969 to 1975. It concluded that,

"...minorities, particularly women continued to be under-represented in dramatic television programs and on the news and their portrayals continued to be stereotyped." (Media Report To Women, 1977:6). The Commission stated, "Television drama does not reflect the sexual and racial/ethnic make-up of the U.S. White males are overrepresented and females are underrepresented, and minority women are nearly invisible."

In 1979, two years following the release of the Commission's original report, an update to the report was issued. This report concluded that television had made virtually no progress in its depiction of women in two years. The Commission stated,

half of the women are teens or in their 20's... they wear revealing outfits, jiggle a lot but don't do much else. More than a third are unemployed or without any identifiable pursuit of purpose. Most others are students, secretaries, homemakers, or nurses (U.S. Commission On Civil Rights, 1979:1,8).

The Commission reported that 40 percent of television's female characters fell into the 21 to 30 age bracket, compared to only 20 percent of the male characters. Furthermore, women were found to be depicted in revealing costumes and the program's action often emphasized their bodies. The report contrasts these characters with those of men, who were found to be depicted as more mature and in prestigious occupations.

A content analysis of 1974 dramatic programming on prime-time television by Miller and Reeves (1976), further corroborates the general pattern of underrepresentation of women in the media. In their study, males were found to outnumber females in both major and supporting roles.

Another study of network prime-time and Saturday children's programs aired from 1969 to 1974 indicated that males dominated both major and minor roles (U.S. Commission On Civil Rights, 1977). The results of Weibel's (1977) study confirmed this general trend. Males were reported to outnumber females slightly in comedies, and 2 to 1 in drama/adventure programs.

Simson (1979) analyzed 59 prime-time television series and found that the 1977-1978 season was the most sexist season in the history of television. Her results indicated that variation existed with regard to the extent of sexism depicted on television; there was an overall lack of positive female role models. Most importantly, Simson argued that in many cases the negativism exhibited toward women was not an integral part of the plot but was added solely for the purpose of putting women down.

In terms of the types of TV roles in which women are cast, Dominick (1979) reported that women have been stereotyped in comedic roles, a trend that has been slow to change. During the 1950's, he found that 80 percent of females who appeared in starring roles performed in situation

comedies; in the 1960's this number was 70 percent and in the 1970's it dropped to about 60 percent. He indicated that the corresponding figures for males were 44 percent in the 1950's, 37 percent during the 1960's and 34 percent in the 1970's.

Tedesco (1974) reported that although males and females were equally likely to be portrayed as good and bad, as children and old people and as white and non-white, other aspects of characterization, such as success, happiness, marital status, employment and violence presented a very different picture. She found that females were most often cast in light or comedic roles. More than half of the male characters were found in crime-adventure programs, whereas almost three-quarters of the females were in comedies or other kinds of programs.

It is therefore evident that in terms of sheer proportions, females continue to be not only underrepresented but severely misrepresented on television.

2.1.2 Sex Segregated Role Divisions

Despite the influx of women in general and mothers in particular into the work force, television programming continues to portray sex segregated role divisions both in the home and in the labour market. Gerbner (1972) analyzed dramatic television programming from 1967 to 1969. His results indicated that women were most often cast as housewives or

mothers. Gerbner noted that women were most often cast when family or romantic interests played an integral part in the plot. Two-thirds of the female characters were presented as married, whereas only one-third of male characters were portrayed as married or about to be married.

Signorelli and Gerbner (1979) reported that in the world of television, marriage, romance and family were depicted as primarily women's concerns.

Peevers (1979) also found that women on television were portrayed in their traditional female roles. "Their place is in the home, being warm, peaceful and passive, doing housework and using products to make themselves more sexually attractive." (Peevers, 1979:799).

Other studies have indicated that marriage and parenthood were considered to be of greater importance to women than to men. McNeil (1975) found that women's marital and parental status were more clearly indicated than those of men. Seggar (1975) supported the thesis that marital status was a more crucial factor in identifying women than men. He reported a significant difference in the portrayal of marital status of males and females performing major roles in 1974 dramas. Women were more likely to be shown as married than were men. Weibel (1977) noted a predominant housewife/mother image of women in dramas. The evidence therefore suggests that television considers marriage and motherhood and the responsibilities associated with them as more central to women's than to men's lives.

With regard to employment status, striking differences between males and females have been noted. Dominick (1979) found little similarity between the job distributions of women on television and in real life as indicated by census data. He concluded that:

1. The job distribution of men portrayed on television changed little during the sample period.
2. The job distribution of women on television during the period from 1966 to 1975 was somewhat different than the distribution from 1956 to 1965. This was primarily due to the number of women working as law enforcement officers on television.
3. The job distribution of women on television was more similar to the job distribution of men for the 1966 to 1975 period than for the earlier time span. When compared to the census data, the job distribution of both men and women shown on television was as unreal from 1956 to 1965 as it was from 1966 to 1975 (Dominick, 1979: 408).

Dominick therefore argued that women were still stereotyped and underrepresented in television programming.

Tedesco (1974) also noted differences with regard to employment status. Almost two-thirds of the major female characters were not employed and of those who were employed, 17 percent were professionals and 14 percent were either managers or clerical workers. Female professionals were found in entertainment (54%), health (16%) and education (14%). Male occupations were found to differ from those of females. Only 36 percent were not employed. Employed male characters, including professionals, were found in the following work related areas: entertainment (27%), health (24%), government (15%), education (14%) and business (10%).

Tedesco (1974) posited that the different dramatic functions portrayed in the media based on gender would make it difficult for women to view themselves as equals of men and for both genders not to view the male as necessarily the more active, powerful and independent role.

Other studies have indicated that women were depicted in traditionally female occupations with little status and power. The updated report by the U.S. Commission On Civil Rights (1979) indicated that many female characters had no identifiable job (45.6 percent of the time). When shown in an occupation they were most often cast as students, clerical workers, homemakers, nurses or service workers. Only 3.2 percent of all female characters were cast in such professional roles as public officials, scientists, journalists, or doctors, combined. Their most common professional portrayals were as journalists (21%), police (1.7%), lawyers (0.7%), artists (0.6%) or social workers, scientists, private detectives and doctors (0.5%) and criminals (4.2%). The Commission therefore concluded that since television serves as a creator or reinforcer of beliefs about the kinds of occupations that are appropriate for people, it plays a negative role in regard to women.

McNeil (1975) also reported significant differences according to sex with regard to employment status. She found that out of the overall male television population, 75 percent were gainfully employed, whereas less than half of the

females held jobs. McNeil also noted that male occupations were generally concentrated in high-prestige fields such as law enforcement, medicine and business management. Women were found to work predominantly in traditionally female fields. McNeil maintained that in the few instances when women were portrayed in high prestige positions, they played less important roles and their work activities were not central to the plot. Female characters worked generally under close supervision and had far less authority.

With respect to married characters, McNeil (1975) noted that the disparity was even greater. Few married women and fewer mothers were depicted as employed. She concluded that television had remained unaffected by the feminist re-examination of marital roles.

Several studies have argued that achievement-oriented behavior in women was inhibited by expectations that success would compromise one's femininity and provoke social rejection. Manes and Melnyk (1974) analyzed the content of a 1972 sample of prime-time television programming to determine whether it portrayed achievement-oriented women as suffering unsatisfying social lives. This investigation uncovered three major findings.

First, 84 percent of the female characters who were employed outside the home were depicted as unmarried, as compared to 58 percent of their male counterparts.

Second, when only married job holders were considered, 47 percent of working women were portrayed as unsuccessfully married as compared to only 14 percent of the working males.

Third, only 5 percent of the unemployed married women in their sample were unsuccessfully married, whereas 47 percent of the married women working outside the home were so depicted.

Manes and Melnyk (1974) from an earlier investigation concluded that television's message could only serve to selectively inhibit female achievement and career aspirations. They stated, "If female viewers regard a happy marriage as one of their goals, the televised female models should have discouraged the attainment of economic independence"

(Manes and Melnyk, 1974:369-370).

Manes and Melnyk (1981) set out to determine whether or not television still portrayed work and marriage as an incompatible lifestyle for women. Their sample consisted of 63 hours of prime-time television content. Their results indicated that female characters employed outside the home were significantly less likely to be married than were employed male characters. However, they reported that married women working outside the home did not differ significantly from housewives in terms of their relative likelihood of marital success. They concluded, "...the message currently disseminated should not discourage occupational pursuits among women as persistently as those messages projected in

17

the past. In this sense then progress is evident" (Manes and Melnyk, 1981:63).

An emerging pattern of male dominance over women is echoed in a great deal of the literature. While men are shown in a wide variety of occupational roles, women are restricted to the limited roles of homemaker, mother and sex-object (Canada, 1982). "By depicting women as serving men, boys and families, but rarely the reverse, the suggestion is made that women play a primarily subservient role of support and service to others" (CACS, 1978:4).

Tedesco (1974) examined the personality profiles of male and female major characters. These profiles revealed that male characters were more powerful, smarter, more rational and more stable. Females, on the other hand, were found to be more attractive, fairer, more sociable, happier, more peaceful and more youthful. Females also were found to be less powerful, less intelligent and less stable than their male counterparts.

Miles (1975) also reported that a limited number of non-stereotypical females appeared in television dramas. Miles' analysis reported that women were treated primarily as sexual objects ordered about by men and depicted as housewives or as victims rescued by men. Miles (1975) also noted that in the few programs that featured free-thinking, talented women, their personal ties and actions were ridiculed.

The Unesco report (1979) concluded that television drama, in both evening and daytime, minimized women's opportunities to display superior knowledge with respect to men and compartmentalized areas in which women were allowed to be knowledgeable along more traditional lines. Therefore, this type of television programming left the basic cultural norms unchallenged.

Tedesco (1974) concluded that in general males were portrayed as more mature, more serious and more likely to be employed than females. They were often more violent and adventurous and their independence required that they be relatively celibate, and therefore, able to take risks. Females were presented as lacking independence and as younger, but more likely to be married and less likely to be employed.

Turow (1974) studied the pattern of advising and ordering in male-female interactions. Turow noted that in dramas characters were selected, occupations assigned and plots were developed in such a way as to minimize the chances enabling women to display superior knowledge with respect to men. This finding lends support to the contention that on television male and female spheres of action and authority are strictly delineated.

Other studies have examined the hypothesis that women were more person-oriented than men. McNeil (1975) outlined the types of problems women were involved in. Her results indicated that women were much more involved in family and

romantic conflicts, whereas men were more frequently depicted as facing problems related to the outside world and work.

McNeil (1975) reported that 74 percent of female interactions were personal as compared to only 18 percent of male interactions. Professional or authority-related interactions constituted only 15 percent of women's versus 35 percent of men's relationships, while male activities generally centered around job related activities. Seggar's (1975) findings provided support for McNeil's (1975) contention that on television women are more person-oriented.

McNeil (1979) also argued that the focus of men's concerns was more often selfish than that of women's. Men's concerns were found to result from professional interests, whereas women's concerns stemmed from more personal needs. Women were often depicted as being unwilling and less capable of resolving their problems without the assistance of men. McNeil concluded that this demonstrated that women on television dramas were more passive and more person-oriented than men.

Researchers also have noted that dramatic programs failed to acknowledge the existence of women's movements. The sample of dramatic programs analyzed by McNeil (1975) did not include a single feminist character and the major issues of the feminist movement were generally absent as themes. She also reported that when feminist issues were dealt with they were treated in a non-feminist manner. Seggar (1975) also

concluded that the feminist movement was largely ignored by television dramas.

Two studies, however, reported some limited progress in television's reflections of issues raised by the women's movement. Northcott, Seggar and Hinton (1975) observed an increasing visibility of non-traditional occupational portrayal of white women in 1973 as compared to 1971 dramatic television content. They attributed this progress to the development of the television industry's awareness and response to the increased momentum of the feminist movement in the 1970's.

Weibel (1977) incorporated the same explanation to account for the minor but positive evolutions in television's portrayal of women. He discovered that as women's liberation became a household word in the early 1970's, women's issues became more acceptable as themes on situation comedies and female characters acquired some individuality and responsibility. However, Weibel noted that the trend subsided in the mid 1970's and the dominant image of women as housewives re-emerged.

In recent years, the depiction of women on television programs does seem to have improved. Today women portrayed on both daytime and evening programs can be seen occupying top positions in business and industry. In fact, it is difficult to find a program with a female character portrayed solely as a housewife and mother. However, inequality still

exists, especially in the depiction of minority women (U.S. Commission, On Civil Rights, 1979).

2.2 ADVERTISING

The multi-billion dollar advertising industry has been regarded as particularly influential in determining the images of women projected in the media. Advertising has been a prime target of attack and scrutiny (Deckard, 1975). Dominick and Rausch (1972) argued that advertisements presented a stereotyped image of women that was inconsistent with the notion of a truly liberated female.

Feminist writer Caroline Bird summed up the situation: "Our main quarrel with television advertising is that it does not provide a human model for a bright 13 year-old girl who would like to grow up to be something more than an ecstatic floor waxer." (Dominick and Rausch, 1972:259-260).

The primary reason for this critical focus on sex-role portrayal in advertising lies in the close relationship between advertising, the consumer goods industry and the crucial economic role of women as consumers.

A large portion of commercial messages treat women as their primary target audience (Faulder, 1977:37). Since women have been found to be the major consumers, advertisements have manipulated the female image in order to persuade women to buy.

Most critics of the depiction of women in advertising were generally not concerned with the quantity of women appearing in advertisements. Research has indicated that women are visible in advertising on an equal basis with men (Courtney and Lockeretz, 1974; O'Donnell and O'Donnell, 1978). Critics, however, are more concerned with the qualitative aspects of female representation in advertising. For example, Mamay and Simpson (1981) maintained that advertisements perpetuated stereotypes of female and male roles.

Much of the research in this area focused on three aspects of the female image in advertising: as employed women, as housewives and as sex objects (National Advertising Review Board Report (NARB), 1975).

2.2.1 Representation Of Employed Women In Advertising

The number of women actively participating in the labour force has increased significantly since 1947 (Ferris, 1971; Canada, 1982). According to the NARB Report (1975) more than half of American women between the ages of 18-64 were employed. The number of women in professional occupations has also grown substantially. A Canadian report on images of women in the media also indicated that women's participation in the labour force has increased, as stated previously.

Despite the fact that in reality women have become an indispensable part of the labour force, working women have

been found to be grossly underrepresented in both print and broadcast advertisements.

Miles (1975) reported that employed males outnumbered employed females two to one. Primarily, women were depicted as housewives or, if employed, they held traditional female occupations such as a secretary or an airline stewardess.

Cantor (1972) reported that women in television commercials were primarily depicted in domestic roles, whereas men were more likely to be portrayed in occupational roles or non-domestic activities. Moreover, she found that women who were occupationally portrayed rarely held high-status jobs.

Courtney and Whipple (1974) compared the results of four studies on females in television advertising covering a two year period. The overrepresentation of women in home/family roles and men in media/celebrity and business management occupations was apparent. They also maintained that women were shown in a limited variety of occupational roles, not reflective of their real life activities. The occupations males were portrayed in were much wider in range than those of females.

An analysis of commercials aired during the 1975 season conducted by the Women's Advisory Council (1976) indicated that males still held a much wider range of occupations than females. Seventy-two percent of females were portrayed in domestic roles and only 28 percent were portrayed as em-

ployed, usually in traditionally female occupations; whereas, 54 percent of males were portrayed in occupations of high status.

Culley and Bennett (1976) provided an evolutionary perspective in their study on the portrayal of women in both print and television advertisements from 1970 to 1974. Again, women were found to be portrayed in domestic roles more often than men, although the gap between the sexes had narrowed significantly with respect to occupational representation.

However, the study reported that roles that were not depicted were as indicative as those that were. No women were shown as lawyers, doctors, judges or scientists. Few advertisements were directed to working women.

Dominick and Rausch (1972) reported that the single largest occupation for females was that of housewife. Of the 230 females depicted with an apparent occupation, more than half (56%) were judged to be housewives.

Dominick and Rausch (1972) added that what one doesn't see on TV commercials may be more indicative than what is seen. Women lawyers, doctors, business executives, scientists, engineers, athletes, professors and judges were absent from commercials. Forty-three different occupations were coded for men, yet for females the corresponding figure was just 18.

In the world of TV commercials, women are housewives or low level employees; never do they combine employment with management of their homes and per-

sonal lives. When she does appear, the typical female is a young housewife, pictured in the home, helping to sell some product found in the kitchen or bathroom. Those women that are shown away from home relate to people in a service role, either as a stewardess on an airplane or a secretary in an office. And occasionally an attractive model is seen advising other women how they too can look beautiful (Dominick and Rausch, 1972:264-265).

Dominick and Rausch (1972) concluded that the image of women in advertisements corresponded to the conventional stereotypes found in other media.

O'Kelly and Bloomquist (1976) found that men held 44 different occupational positions, whereas women were confined to 15, all traditional female roles.

Scheibe (1979) also reported a tendency for women to be underrepresented in relation to their position in the nation's work force. The actual percentage of women working outside the home from the U.S. census had risen from 24.6 percent in 1940 to just over 50 percent in 1980 (Knill *et al.* 1981:498).

Schneider and Schneider (1979) indicated that the actual employment rates for both women and men were understated in television advertising by 20 percent. Knill, Pesch, Pursey, Gilpin and Perloff (1981) maintained that women continued to be portrayed predominantly as housewives and mothers.

Mamay and Simpson (1981) maintained that advertisements reinforce images of the world and perpetuate stereotypes of female and male roles. They reported that few commercials depicted women except as housewives and mothers or as glam-

orous creatures interested primarily in being clean and physically attractive; whereas men were mainly depicted in jobs outside the home.

Mamay and Simpson (1981) outlined three basic categories which represented women's activities in television commercials.

1. Maternal Role- activities provide care of the family unit or its members. Behavior such as preparing and serving meals, grocery shopping, laundry, child care and care of pets are maternal activities.
2. Housekeeping Role- activities are devoted to care of the interior of the family dwelling and its furniture and equipment.
3. Aesthetic Role- it relates the woman minimally if at all to her family. The main type of aesthetic role activity seen in commercials concerns beautification or hygiene of the user of a product (Mamay and Simpson, 1981:1230).

Mamay and Simpson (1981) also maintained that although the black civil rights movement led to racial desegregation of TV commercials, the women's movement has not yet had a comparable effect on the advertising industry.

Women are less liberated and sex-roles more differentiated, in commercials than in real life. From most commercials one would never guess that women have jobs or make mechanical repairs or work in their yards. Neither would one guess that men and kids frequently perform maternal and housekeeping activities (Mamay and Simpson, 1981: 1231).

2.2.2 Women Portrayed As Housewives

Over the years feminists have voiced criticism over the portrayal of women as housewives (NARB Report, 1975). The depiction of women performing domestic tasks and using household products in their home was not the most objectionable aspect of these portrayals. Rather, they argued that it was the endless bombardment of these depictions that was most objectionable because they felt it suggested that a woman's place was only in the home (NARB Report, 1975).

Sexton and Haberman (1974) found a substantial decrease in the housewife image of women in advertisements from 1951 to 1971. Venkatesan and Locos (1975) confirmed this downward trend in their study which covered 1939 to 1971.

While in terms of quantity the portrayal of women as housewives appears to have changed for the better, the quality of the housewife image has shown less of an improvement (Unesco, 1979). For example, Courtney and Lockeretz (1976) reported that housewives were often portrayed as stupid, incapable of performing simple tasks and dependent on male advice. Generally, women were shown performing domestic tasks related to the product. Men, on the other hand, were mostly depicted demonstrating the product and offering advice and instruction, but never actually using it.

Moreover, Courtney and Lockeretz (1976) reported that females predominated in magazine advertisements for personal and home-related products, whereas advertisements for non-

household products featured either women and men together or males only. O'Donnell and O'Donnell (1978) argued that in television commercials men were more likely to represent non-domestic products, whereas females were more likely to appear in advertisements for household-related products.

According to Culley and Bennett (1976) the housewife was portrayed as a person obsessed with cleanliness and embarrassed or guilty about dirt. She was frequently shown as either envious of other women's achievements or boastful about her own accomplishments.

The NARB Report (1975) stated,

the frequent unflattering depiction of housewives being over-achieving because of guilty feelings, embarrassment or envy, further defines the already narrow image of her as a person with a distorted sense of values. (NARB Report, 1975:9).

2.2.3 Women Depicted As Sex Objects

Many women are resentful of the continuous exploitation of the female body in advertising (NARB Report, 1975). Critics have argued that the use of the female body as a mere decoration or attention-getting device diminishes women's self-esteem and ignores other aspects of women's personality and their human potential. "The effects of the sexual sell advertisements on male-female relationships and on children's sense of values is (sic) perceived as potentially harmful" (Unesco, 1979:7).

Dominick and Rausch (1972) indicated that the most frequent role in which women were depicted in television commercials was that of sex object/decoration.

Dispenza (1975) suggested that women were primarily used by advertisers to sell products to both women and men on the basis of their sexual appeal to men. In female oriented advertisements, women are invited to identify with the female product representative who is offered the ultimate reward: success with men as a result of using the product.

The pervasiveness of the sex object/decoration image of women in advertising was indicated in a 1976 study conducted by Pingree, Hawkins, Butler and Paisley. This research team examined Ms. Magazine, Playboy, Time and Newsweek and found that they contained a significant number of advertisements which portrayed women as sexual objects and as decorations.

Poe (1976) examined the representation of active women, whom he defined as women engaged in physical activities or sports, in a sample of women's magazine advertisements of 1928, 1956 and 1972. Apart from a general decrease in the presence of active women and the emphasis on recreation, Poe's analysis indicated that sports advertisements frequently had a sexual rather than an athletic implication.

Despite the fact that the exploitation of women as sexual objects seems to be receding in both magazines and television advertising (Culley and Bennett, 1976), the use of the female body simply for its sexual appeal still remains a

well-established advertising practice, particularly in male-oriented media.

The decline in the representation of women as sex objects is further compensated for by an increased emphasis on female physical beauty. Sexton and Haberman (1974) found that the depiction of women with obvious alluring physiques had substantially increased in 1974 as compared with 1971. They maintained that advertising continued to present a narrow view of women. Furthermore, they argued that although the emphasis on women as alluring, decorative or traditional varied according to the category, at least one of these traits was prevalent in advertisements for all products.

The Unesco Report (1979) concluded that advertising's contribution to broadening the perspective of women was limited to a substantial decrease in the number of housewife/mother images. Although working women have been reported to appear more frequently in advertisements, they have remained restricted to traditionally female occupations.

Thompson (1985) argued that sexual stereotypes still existed in advertising; however they have become less pervasive. He reported that this change was due in part to the advertising industries' clients who have become acutely aware of the criticism. In 1979, the CRTC financed a task force study sex-role stereotyping in advertising. When the study was completed in 1982 it was recommended that the advertising industry police itself for two years at which time

the situation would be re-evaluated. Currently, the CRTC is in the process of re-evaluating the industry to see whether or not advertisers have made any improvements over the two year period.

Thompson (1985) maintained that the change was brought about not by the industry itself but through the persistent pressure from women's organizations. However, some people have argued that the apparent changes have not gone far enough. For example, Judith Posner, a professor and board member of Media Watch, claimed that the changes have been insufficient. She stated,

No one expects the advertising industry to be social workers, but if we look at the real world where, according to Stats Canada, women make up 49.4 percent of the work force, in TV its more like 13 percent... What really upsets me is what I call the supervoman image. She's got an attache case and a Harry Rosen suit, but she's still head-cocking at the boardroom table being blatantly seductive (Thompson, 1985:107).

Thompson (1985) concluded that, for the most part, advertisers seem to have eased off on women as stereotypes and instead are concentrating on youth and yuppies. Thompson also predicted that men may become the next group of stock comics or sexual fantasy characters in commercials. He stated, "Perhaps by the turn of the century the only thing that will have changed in advertising stereotypes is the gender. As long as it sells the product, the script will not change (Thompson, 1985:108).

Therefore, despite these small changes, research appears to provide sufficient evidence which would justify the continued criticism of the manner in which advertisements portray women.

2.2.4 Women As Product Representatives

With regard to women who function as product representatives, several studies have indicated that men tend to dominate television advertising particularly in the role of voice-overs. Dominick and Rausch (1972) reported that 87 percent of all voice-overs were male. When this study was replicated by Culley and Bennett (1976) the percentage of males used as voice-overs decreased only marginally to 84 percent.

An examination in 1978 of 734 commercials using voice-overs indicated that only 6.5 percent employed a female exclusively, while another 4 percent used female and male voice-overs together. The remaining 89.5 percent of voice-overs were exclusively male (Marecek, Piliavin, Fitzsimmons, Krogh, Leader & Truddell, 1978).

Manay and Simpson (1981) maintained that even when products being advertised were for use by women, men were often shown as experts instructing women on why and how to use them; women were rarely shown explaining anything to men.

Men also have been found to dominate television advertising in the role of product representatives. Cantor (1972)

indicated that 67 percent of product representatives were men compared to 33 percent women.

Generally, women have been restricted to endorsing household products. Dominick and Rausch (1972) found that women were seven times more likely to appear in advertisements for personal hygiene. Men were found to appear more often in advertisements for automobiles, drugs, travel and recreation.

In their study, O'Donnell and O'Donnell (1978) indicated that 86 percent of commercials for domestic products employed a female product representative, a finding similar to the 1978 results of Marecek et al., who found that 79 percent of all female product representatives endorsed household or feminine care products.

Knill et al. (1981) examined 1,631 advertisements and reported that males continued to dominate as voice-overs. Ninety percent of all voice-overs in prime-time television commercials were male.

Despite this continued dominance of males as voice-overs, both past and present data indicate that women are being given a more substantial role as product representatives and consumers, especially during the afternoon. Cantor (1972) indicated that females accounted for 54 percent of all product representatives during daytime commercials, compared with 33 percent in prime-time.

2

Knill et al. (1981) reported that an even greater proportion of women were product representatives in the afternoon and the gap between female and male product representatives in prime-time appeared to be closing. They found that 72 percent of product representatives during daytime commercials were female, compared with 48 percent in prime-time. Both represent substantial increases over Cantor's (1972) findings.

Knill et al. (1981) maintained that although women appear to be making progress as product representatives, they continue to be limited to endorsing primarily household and personal care products. Furthermore, they indicated that 83 percent of female product representatives in the afternoon were portrayed as either housewives or mothers. In the evening, 69 percent of female product representatives were depicted as housewives or mothers. While there have been some advances with regard to females portrayed in television advertisements, there is still a remarkable consistency between the 1970's studies and the investigations conducted in the early 80's. Despite their increasing numbers women are still depicted in a qualitatively traditional manner.

In closing, attention should be called to evidence indicating that exposure to stereotyped commercials may contribute to and reinforce traditionally sex-typed behaviors. A recent study by Jennings-Walstedt, Geis and Brown (1980) exposed college women to commercials with either traditional

or reversed sex-role behavior. Women exposed to the non-traditional version displayed more independence of judgement in an Asch-conformity task and showed greater self-confidence when delivering a speech. These results suggested that repeated viewing of non-traditional commercials may help reverse traditional sex-role norms. Jennings-Walstedt et al. (1980) argued that the development of effective non-traditional communication messages was a most useful and important task for social scientists in the 1980's.

2.2.5 Sex Role Stereotyping in Children's Television

An examination of children's television indicates that gender-role stereotypes are portrayed and indoctrinated at an early age. Several studies have examined advertisements aired during children's television programs. Welch, Stein, Wright and Plehal (1979) reported that in children's television programs females did very little whereas boys played with vehicles, competitive games and war games and men were associated with cars, sports and the like. Welch et al. (1979) maintained that these content messages were blatant and presented exaggerated versions of sex-role stereotypes. In their study, Welch et al. (1979) examined the more subtle level of messages that were conveyed through the form used in the medium. Form referred to production techniques such as the level of action or movement, pacing, and camera techniques such as cuts and zooms and animation. They posi-

ted that differences in form may convey messages about masculine and feminine stereotypes at a subliminal level that is not easily recognized and may be more influential than the more obvious content messages. Therefore, the objective of their analysis was to determine whether differences in form did exist between commercials aimed at boys and girls.

Their results indicated that commercials directed at boys contained highly active toys, varied scenes, high rates of camera cuts and high levels of sound effects and loud music. Also, the characters were frequently aggressive to each other or to objects and the narrators were male. Commercials directed at girls had frequent fades and dissolves, background music and the narrators were usually female. The formal features that were unique to female commercials included fades and background music which conveyed images of softness, gentleness, predictability and slow gradual change.

Welch et al. (1979) concluded that these formal features conveyed and reinforced some of the messages in the content, but also at a subtle and pervasive level. Welch et al. (1979) stated,

Without even really thinking about it, a child of either sex can come to decode production features that have been stereotypically associated with masculine content with which these features are subsequently associated. The converse would hold for forms as associated with manifestly feminine content. Indeed this process may be an illustrative prototype of how children come to be media literate, that is, to be able to understand the structurally and formally transmitted meanings, as well as the more obvious content, of televised messages (Welch et al. 1979:208).

To conclude this examination of sex-role portrayal of women in advertising it has become apparent that this multi-billion dollar industry has a tremendous impact on the social position of women. The evidence indicates that women have been used in advertisements in order to sell products to both male and female consumers by virtue of their two-dimensional role as housewife/mother and as a decorative and sexual object. The Unesco Report (1979) stated,

The fact that the concept of women's role, underlying these dominant images, has remained virtually unchanged over the past decades indicates that advertising is indeed not to be perceived as a vanguard of social development. Its impact on the process of social change is restraining rather than progressive (Unesco Report, 1979:19).

The slight changes in the manner in which advertising has depicted women merely indicate that advertisers have become sensitive to the fact that the emphasis on the domestic image of women no longer serves their commercial interests.

Today advertisers have turned to manipulating one aspect of the new woman...her sexuality. Advertisers continue to exploit the traditional image of women as sex symbol and other dimensions of a woman's personality and potential are absent from advertising images. (Unesco, 1979:14).

Not only has concern been expressed over the depiction of women in advertising, critics also have accused film of distorting the images of women.

2.3 IMAGES OF WOMEN IN FILM

Most studies which have examined the portrayal of women in film present an historical analysis of women's roles in film. Haskell (1973) and Rosen (1973) suggested in their analyses that the film industry had failed to reflect the strength of women in real life, their changing roles, more productive lifestyles and the sexually liberated and independent women of today. They reported that the working woman is generally absent from current film roles. They discovered that roles for women in American film had become increasingly trivialized and that women were often portrayed as sex-objects. Moreover, Rosen (1973) argued that films today focused on clinical, detached and alienated sex and the idea of sexuality had become less and less related to women. Instead, they found that eroticism was linked with violence and female sexuality was equated with psychopathy (Rosen, 1973:337-338).

Haskell (1973) viewed the degeneration of women's film images as manifested in the growing trend of male power and machismo, coupled with violence against and the sexual exploitation of women. Apart from the emphasis on sex, Rosen (1973) maintained that cinema focuses on the young and, as a result of this orientation, older actresses have been forced into retirement.

Both Haskell (1973) and Rosen (1973) attributed the degeneration of female representation in film to the impact of

television. With the advent of television, film production was reduced: a development which left few opportunities for female actresses. Rosen (1973) reported that directors and studios were primarily interested in formulae which would generate larger profits.

Mellen claimed that cinema offers very few strong independent women role models. Despite the fact that women are now portrayed as tougher, they are still shown as emotionally empty, alienated and unfulfilled (Mellen, 1973). According to Mellen (1973), two images of women dominate contemporary film: women are either portrayed as domestic, protected, sexless beings or sexually liberated persons. Mellen argued that new positive images of women would only emerge when film explored and defined the personality of women.

Weibel (1977) conducted a study which examined themes and images of women in films of the past and present in relation to socio-cultural conditions in general, the state of the film industry and the impact of television. Weibel (1977) asserted that the depiction of women in film would not change until social consciousness and social conditions for women improved.

In Weibel's (1977) review of film history she noted a regressive evolution. In the 1940's she found that women were portrayed as strong and independent, whereas contemporary cinema portrayed women as sexual or social misfits viewed

from a male perspective. Weibel argued that the lack of strong female writers and directors contributed to the production of films which focused primarily on violence, sensationalism and sex.

Brayfield (1977) had the same conclusions as Weibel. She described cinema as a centre of male influence with a decreasing number of female workers and no female film directors. She argued that women had essentially been viewed through male eyes and strong independent women were seen as a threat to masculinity.

Adams and Laurikietis (1976) reviewed films and reported the following trends:

1. Female roles in current cinema are limited in number and are highly stereotyped.
2. The film perspective of women is essentially a male one, owing to the lack of women directors.
3. Few films focus on women.
4. In the masculine world of westerns, gangsters, espionage, war and violence, women remain in the background of the heroes' lives and are excluded from participation in the central action.
5. In "sexy" films women are reduced to sex symbols and sexual objects.
6. More recent films feature women in central parts although few reflect women's current social status (Unesco Report, 1979:32).

On a more positive note, many of the authors reviewed here indicated that they expected sex-role portrayal to improve with the growth and acceptance of the women's movement.

2.4 WOMEN SPEAK OUT AGAINST STEREOYPICAL PORTRAYALS

When the Task Force on sex-role stereotyping in the media asked for submissions they were deluged with concepts and criticisms from all sectors of the population. There was one recurrent theme in the submissions: what is seen or heard in the broadcast media does not reflect adequately the realities of Canadian society. The following represents a sampling of the submissions.

1. Women, like men, come in all shapes, sizes and ages. The media would have us believe that women are acceptable only in one shape, size or age (YMCA Of Winnipeg) -- (Canada, 1982:11).
2. If today's advertisements were the only indication of the modern woman's life-style it would appear that we are all white, middle class, models, housewives and sexual objects. This is fully supported not only by documentation but by even the skimpiest viewing of television or an hour's worth of radio (Feminist Party Of Canada) -- (Canada, 1982:11).
3. In order to encourage them to achieve their potential and to participate on an equal basis with men, women must be provided with realistic and unsteretyped role models so that attitudes toward various occupations and careers previously considered male domains can be changed (Canadian Federation Of University Women, Montreal) (Canada, 1982:25).

2.5 EFFECTS STUDIES ON MEDIA SEX-ROLE PORTRAYALS

Woman...we insult her everyday on TV and wonder why she has no guts or confidence (U.S. Commission On Civil Rights, 1977:40).

The evidence reviewed thus far has indicated that sex-roles have been stereotypically portrayed in television, advertising and film. However, what has not yet been determined is the effect these kinds of portrayals have on the

development of viewers' sex-role perceptions. Some critics have claimed that the media legitimize the idealized stereotype roles of woman as temptress, wife, mother and sex-object (Women's Liaison Committee Of The Toronto Board Of Education) (Canada, 1982). Others believe that such portrayals limit the aspirations and levels of achievement for young girls and women and as a result, both sexes are influenced in their concepts of sex-roles, occupations and lifestyles (B.C. Women's Centre, Cranbrook, B.C.) (Canada, 1982).

While reflecting and perpetuating current values, the media are at the same time actively shaping those values. Television has been cited as an important agent for socialization with the power to define our perceptions of reality (Peever, 1979). For this reason a number of investigations have been conducted on the manner in which sex-roles are presented on television. Researchers have expressed a concern for the cumulative effect of stereotyped representations of women. The Canadian Task Force Report (1982) on sex-role stereotyping in the media argued that the constant repetition of stereotyped images tended to reinforce the female's perceived reality, thus influencing the attitudes of women, men and children. It also indicated that these restricted representations encouraged females of all ages to limit their horizons to those roles which they saw portrayed.

Frueh and McGhee (1975) studied kindergarten, second, fourth and seventh grade children and found that the amount of time spent watching television was positively related to the strength of traditional sex-role development.

Peevers's (1979) study demonstrated that the traditional male role was highly valued, so valued that it is over dramatized in television programs. She studied sex-role portrayals of television characters to determine the kinds of models that were depicted. Judges independently rated characters on feminine and masculine attributes and a sex-role score was computed. The sex-role scores were assessed to determine how favorably various sex-role models were portrayed. She maintained that the sex-role scores of many male characters were so extreme that they could hardly be achieved by real people. Peevers stated, "The supermasculine non-human portrayal of the male role abounded on the television screen, presenting a continuing picture of an unattainable, but supposedly desirable role model"

(Peevers, 1979:807)

On the other hand, Peevers (1979) indicated that the portrayal of the female role was more diversified, more flexible, more human, in the sense that female characters' sex-role scores fell within the limits attainable by real people. Peevers (1979) also reported that deviations by female characters in the direction of masculine qualities were acceptable because those qualities were valued. Conversely,

male deviations from the male role remained highly unacceptable.

The updated report by the U.S. Commission On Civil Rights (1979) found that children's perceptions of the appropriateness of certain occupations for women may be influenced by television. Children in their study reported that the jobs men and women do on television were like the jobs they do in real life.

Brown (1979) studied the hypothesis that implicit sex-stereotyping in TV commercials may be depressing women's achievement aspirations. She stated,

The implicit message was that a woman could not take her individual interests seriously her husband's career and personal needs must both take priority...it comes in live role models in the child's home and community, in books, movies, radio, popular music and in television programs and commercials...social consensus is perceived as 'the truth' (Brown, 1979:5).

Brown (1979) posited that if stereotyped television commercials depress women's achievement aspiration, then commercials which break the stereotypes might raise aspirations. She tested this hypothesis by having subjects view replicas of four current network commercials with the sex-role reversed and the original stereotyped versions. Brown's (1979) results indicated that women and men who viewed the reversed role commercials not only reduced the sex difference in achievement emphasis, they virtually eliminated it. Women were found to express more achievement themes only after viewing the non-traditional versions.

Brown (1979), therefore, concluded that this culturally representative depression of achievement aspirations could be eliminated by exposing women to reversed-role commercials. In sum, her research indicated that subtle implications of sex-typing in television commercials could influence self-concepts. Brown stated,

Although effects in the laboratory were presumably temporary, effects of constant repetition over 20 years of growing to adulthood are presumably not. Innumerable commercials portray implicit assumptions of sex-role stereotyping. In this they are reflecting the culture. But they may also be creating culture. Changing the implicit portrayals of sex stereotyping in commercials would be one important step toward making 'equality of opportunity' a social reality for women as well as men (Brown, 1979:5).

McGhee and Frueh (1980) designed a study to determine the amount of time children spent watching television and their knowledge of adult sex-role stereotypes. Males and females in grades one, three, five and seven were classified as heavy or light television viewers. Both at the the time of the study and 15 months previously they were administered the sex-stereotype measure.

Heavy viewers were found to have more stereotyped perceptions than light viewers. A significant interaction effect indicated that among light viewers the perception of male stereotypes steadily declined with increasing age. Among heavy viewers, stereotypic responses to male items are maintained with increasing age.

Goff, Dysart and Lehrer (1980) conducted a study which examined the relationship between both the sex-role and the sex of the viewers and viewers' perception of the sex-roles depicted by five female characters selected from popular prime-time television programs placed in contemporary American settings. They reported that perceived character sex-role was related to subject sex-role rather than subject sex. Therefore, they concluded that viewer sex-role not viewer sex was strongly related to character sex-role perception.

Perloff, Brown and Miller (1982) maintained that there has been increasing evidence that sex-typed portrayals in mass media have traditionalized effects on viewers. Experimental studies also have indicated that the media can reinforce, strengthen or develop sex-typed perceptions and behaviours (McArthur and Eisen, 1976; Courtney and Whipple, 1980). Most recently, Geis and Brown (1980) conducted an experiment that suggested that repeated exposure to sex-typed television may reinforce stereotyped achievement aspirations and self-image.

One of the more recent studies on sex-role stereotyping was conducted by Ross, Anderson and Wisocki (1982). Their investigation examined the relationship between sex-role stereotyped self-descriptions and self-reported television viewing behavior.

Two groups of respondents were used. The first group consisted of college students who had been exposed to commercial television programming throughout their lives and the second group consisted of elderly persons who have been exposed to television only about one-third of their lives.

Their results parallel those already reported with young children. Television viewing, especially of stereotyped programs, was found to be positively related to adult sex-role stereotyped attitudes. The researchers reported that this relationship held for both the young adults who had been exposed to television throughout their lives and for the elderly persons who had been exposed to television only through the later years of adulthood. They concluded that these results suggested, at the very least, that adult sex-role attitudes were likely to be reinforced by their television viewing activities.

In sum, the evidence suggests that the media have the power to form, reinforce and legitimize sex-role perceptions especially among younger viewers and heavy viewers. The research also suggested that the media by perpetuating these stereotypical portrayals may limit viewers' achievement aspirations and self-image.

2.6 SUMMARY

In summary, the research evidence reviewed thus far suggests that in the media, images of women remain confined to two basic roles: a traditional domestic role or the role of a sexual object. According to the Unesco Report (1979) this two-dimensional representation has not been sufficiently counteracted by alternative portrayals that represent the varied contribution women have made in contemporary society. Changes in the manner in which women are portrayed will occur only partially through the removal of existing sexist content. Real and positive change will require the extensive development of new content which must be designed to depict women in the full range of their roles and experience from their own perspective. Certainly, there are Canadian programs and advertisements in which women are not subjected to stereotypical portrayals. At the same time, however, public concern is growing over the emergence of a new stereotype: that of "the supervoman" who can have a career and run a household without any effort, fatigue or assistance from other family members.

The attempts made by the feminist movement to re-define sex-roles seem to have had only a limited impact on media portrayals. It also has become apparent that stereotyped sex-role portrayals have a tendency to depress women's achievement aspirations. These portrayals serve to limit and narrowly define the perceptions of the female role in society.

Several researchers attribute the apparent lack of progress to the fact that the media professionals responsible for perpetuating these female stereotypes have been males. Furthermore, they maintain that the basic structure of the communications industry is male-oriented and male-biased (Canada, 1982).

The Unesco Report (1979), claimed that work in the advertising, broadcasting and publishing industries was generally divided along sexual lines, which tended to channel and maintain women in jobs with little status and power. Critics consistently have called for greater involvement of women in the creative and decision-making aspects of the industry.

Currently, some steps are being taken to help alleviate the employment discrepancies within the communications industry. For example, the CBC enacted a policy to ensure that "employment, training and development and other career opportunities are available to everyone regardless of such considerations as race, national or ethnic origin, religion, age, sex or sexual orientation, or marital status" (Canada, 1982,35). Similar steps are being taken in the United States and Great Britain to ensure equal opportunity employment practices. However, without the concurrent change in sex-role definitions in society at large, equal opportunity regulations will not be sufficient to effect immediate progress with regard to non-stereotypic representations of women.

Not only have the effects of stereotypical portrayals of women been a cause for concern, as was previously illustrated, so too has the depiction of women's involvement in sex and violence also come under close scrutiny. We now turn to this literature on sex and violence as it relates to the effects on attitudes and behavior toward women.

2.7 SEX AND VIOLENCE: EFFECTS ON ATTITUDES TOWARD WOMEN

For some time now media critics and feminists in particular have argued that media depiction of violent sexuality has an undesirable effect on both attitudes and behavior toward women (Brownmiller, 1975; Barry, 1979; Burt, 1980). In recent years, there has been an increased emphasis on the factors that promote aggressive attacks against women. Despite the fact that the 1971 Presidential Commission On Obscenity And Pornography concluded that there was no evidence of a relationship between exposure to erotic forms of presentations and subsequent aggression, particularly sexual crimes, the research conducted by Berkowitz (1971), Cline (1974) Dienstbier (1977) and Wills (1977) indicated a need for the re-examination of the factors that promote aggressive attacks against women. For the most part, these studies have focused on the effects of erotic exposure on aggressive responses. Freud (1933), Berne (1976) and Barclay (1969;1971) among others, proposed a possible link between sexual arousal and aggression. They suggested that sexually

aroused individuals may be more likely to engage in overt assaults than individuals who were not aroused.

However, empirical investigations of this question have yielded inconsistent findings. For example, Jaffe, Malamuth, Feingold and Feshbach (1974) Meyer (1972) and Zillmann (1971) have reported that exposure to erotic materials in combination with increased sexual arousal may facilitate later aggression. On the other hand, several studies have indicated that heightened sexual arousal may inhibit later aggression on the part of both angered and non-angered individuals (Baron, 1974; Baron and Bell, 1973).

Baron and Bell (1977) argued that although these two groups of investigations seem contradictory, a closer examination indicated that the contrasting results were due primarily to the use of different stimuli. They found that the studies that reported increments in aggression following exposure to erotic stimuli generally employed highly arousing material (films depicting explicit love making scenes). In contrast, they maintained that those studies that reported reductions in aggression generally employed much less arousing materials (pictures of semi-nude or nude young women). Baron and Bell (1977) concluded that sexual arousal and aggression may be curvilinearly related, in that mild levels of arousal actually enhanced such behavior. Therefore, Baron and Bell (1977) conducted a study to determine whether sexual arousal and aggression are curvilinearly related. In

their study, they incorporated five different types of stimuli including: neutral pictures of scenery furniture and abstract art; pictures of nude females; pictures of couples engaged in various acts of love making; or explicit, erotic passages.

The results of their analysis provided partial support for the suggestion of a curvilinear relationship between sexual arousal and aggression. They reported that exposure to mild erotic stimuli sharply reduced later aggression by male subjects. Whereas, exposure to somewhat more arousing materials failed to produce such effects and, instead, resulted in levels of aggression similar to those demonstrated by subjects exposed only to neutral, non-erotic stimuli. Thus, it appeared that aggression first decreased and then increased (up to initial levels) as sexual arousal rose.

To determine the extent of the relationship between exposure to erotic stimuli and aggression toward females, Donnerstein and Barrett (1978) designed a study which incorporated a framework of the theories and data of past research.

In their investigation, male subjects were exposed to either a neutral or "highly arousing" erotic film. Both aggressive behavior in the form of electric shocks and physiological reactions of the subjects were observed in this study. After viewing the stimulus, the male subjects were provided with an opportunity to aggress against a female confederate. Their results indicated that previously an-

gered subjects demonstrated an increase in aggression following the viewing of the erotic film. No such effects were observed for non-angered subjects.

Donnerstein and Hallam (1978) also conducted a study to examine the effects of erotic exposure on aggression toward females. The purpose of their experiment was to create a condition in which male subjects would be less inhibited or restrained against aggressing toward a female. Donnerstein and Hallam (1978) argued that although socialized inhibitions regarding aggression against women exist, these restraints could be overcome.

Male subjects in their study were angered by a male or female confederate and exposed to an erotic film, an aggressive film or a non-film condition. Subjects then were presented with two opportunities to aggress against a female confederate. It was found that both the aggressive and the erotic films increased aggression.

They maintained their results suggested that highly erotic films could act to increase aggressive responses against females under certain conditions. Moreover, they concluded that when male subjects were given an opportunity to aggress immediately following film exposure, it was found that highly erotic films did increase aggression beyond that of the no-film controls. This finding substantiated the results of other investigations (cf. Donnerstein et al., 1975; Meyer, 1972; Zillmann, 1971) which found that highly arousing ero-

tica could act as a facilitator of aggression in previously angered subjects.

Donnerstein (1980) in another investigation went on to study the effects of specific types of erotica on aggression against women. Donnerstein (1980) maintained that without lowered inhibitions, there was little evidence that erotica affected aggressive behaviors toward women. He also argued that aggressive films reduced restraints against subsequent aggressive actions. He cited the work of Berkowitz (1974) which demonstrated that one important determinant of whether an aggressive response was made was the presence of aggressive cues. Therefore, Donnerstein (1980) sought to examine the effects of aggressive cues juxtaposed with erotica, on aggression against women.

The results of his investigation suggested that aggressive-erotic stimuli could lead to increased aggressive behavior toward women. He also found that highly arousing non-aggressive-erotic stimuli could be a mediator of aggressive behavior by males toward other males.

The results also indicated that exposure to an aggressive-erotic film increased aggressive behavior to a level higher than was found for the erotic film. Donnerstein argued that aggression would be increased by an aggressive-erotic film because the female's association with the victim in the film made her a stimulus that could elicit aggressive responses:

In an attempt to expand upon Donnerstein's 1980 study, Donnerstein and Berkowitz collaborated to determine whether the behavioral characteristics of the people in erotic films and the nature of the targets available for aggression afterward could affect subsequent aggression. Their investigation involved two experiments. In the first experiment, male subjects were angered by either a male or a female confederate and then were shown a neutral film or one of three erotic films. The first erotic film was non-aggressive; the other two erotic films had an aggressive component but differed in terms of the scene's outcome: one had a positive ending and the other had a negative one. The fourth film was neutral with regard to both sex and aggression. Following exposure to the films, subjects were permitted to aggress against the confederate via electric shocks. The results of the first experiment indicated that the films had no effect on male targets, whereas both types of aggressive-erotic films increased aggression toward the female.

In the second experiment, the effects of the films used in the first experiment on non-angry subjects were examined with only female confederates. The results of this experiment indicated that angered male subjects were more aggressive toward the female after viewing either aggressive-erotic film, but that only the positive-outcome aggressive film increased aggression in non-angry subjects.

Donnerstein and Berkowitz (1981) concluded that their investigation provided a greater understanding of the processes that cause scenes of violence in the mass media to heighten the audience's aggressive tendencies.

Malamuth and Check (1981) conducted a study designed to examine the effects of violent sexuality presented in a feature length movie, on dependent variables assessed several days after exposure in a non-laboratory setting not vulnerable to laboratory effects. The dependent measures were incorporated to directly test the feminist contention that mass media exposures that portray violence against women as having favorable consequences contributed to a greater acceptance of sexual and non-sexual violence against women (Brownmiller, 1975; Burt, 1980).

Their results indicated that exposure to two feature length movies depicting violence against women as having positive consequences increased male acceptance of interpersonal violence against women. Their results also indicated that in all the conditions, males were more accepting of violence, rape myths and adversarial sexual relations than were females.

A number of studies have examined the effects of rape depictions and pornography on attitudes toward rape and women. Content analytic studies have reported that a large proportion of hard-core pornography and soft-core erotica incorporate violent themes (Brownmiller, 1975).

McConahay and McConahay (1973) maintained that the combination of sex and violence involved a conditioning process whereby violent acts become associated with sexual pleasure. They argued that the themes conveyed in most sexually violent materials was that women were basically masochistic and in need of male domination.

Brownmiller (1975) claimed that although a woman may appear disinterested or repulsed by a pursuer, she will eventually respond favorably to forceful and violent advances by a male assailant.

To determine the extent of the proliferation of this type of depiction Malamuth and Spinner (1980) conducted a content analysis of sexual violence in the best-selling erotic magazines. Their analysis was performed on the pictorials and cartoons of Playboy and Penthouse from January 1973 to December 1977.

The results of their analysis indicated that violent sexuality was found to increase significantly over the five year period of study. Penthouse was reported to have a greater percentage of sexually violent cartoons than Playboy.

Malamuth and Spinner (1980) indicated that in 1977 sexually violent content appeared in 10 percent of the cartoons and 5 percent of the pictorials. They argued that,

While this constitutes a relatively small percentage, there exists the possibility that such materials contribute to a cultural climate, which sanctions acts of violence against women (Malamuth and Spinner, 1980:237).

Furthermore, they maintained that this type of material should not be considered only within the limited context of other mass-media and non-media messages. A general message of female subordination is perpetuated in various forms and could have a cumulative effect of promoting a sexist ideology.

Some research has indicated that sexual arousal to sexually violent pictorials and stories (but not arousal to non-violent sexuality) is correlated with callous attitudes toward rape and with a self-reported possibility of committing rape (Malamuth, 1980).

Abel et al. (1978) maintained that "measures of sexual responsiveness to the depiction of rape, relative to sexual arousal engendered by mutually consenting sexual themes, serve as indices of the proclivity of rape" (Malamuth, 1980:1399). Abel's study indicated that rapists in their sample evidenced high sexual arousal to audiotaped portrayals of both rape and consenting acts, whereas the non-rapists group showed substantial sexual arousal to the mutually consenting depictions only.

In another investigation Bridell et al. (1978) found that undergraduates who were led to believe that they had ingested alcohol responded with as much sexual arousal (as revealed by direct genital measures) to the depiction of rape as to mutually desired intercourse. On the other hand, subjects who were led to believe that they had not ingested

alcohol, revealed penile tumescence differences between rape and mutually consenting depictions of intercourse. They argued that their data indicated that disinhibiting subjects, via a change in their cognitive set, may result in their sexual responses to rape stimuli becoming virtually indistinguishable from those of rapists.

Malamuth (1980) set out to analyze the specific dimensions within the portrayals of sexual violence that would inhibit or disinhibit the sexual responsiveness of normal subjects. Two experiments were conducted to identify the specific dimensions in portrayals of sexual violence that inhibit or disinhibit the sexual responsiveness of male and female college students. The first experiment replicated earlier findings that normal subjects are less sexually aroused by portrayals of sexual assault than by depictions of mutually consenting sex.

In the second experiment, it was shown that portraying the rape victim as experiencing an involuntary orgasm disinhibited subjects' sexual responsiveness and resulted in levels of arousal comparable to those elicited by depictions of mutually consenting sex. The most noteworthy aspect of these results was the fact that although female subjects were most aroused when the rape victim was portrayed as experiencing an orgasm and no pain, males were most aroused when the victim experienced an orgasm and pain.

Malamuth concluded that the victim's arousal constituted an important component within the depiction of pornography. Moreover, he argued that the finding that sexually violent depictions stimulated high levels of sexual arousal in normal subjects raised the question of the effects of being sexually stimulated by violent themes. Malamuth maintained that,

the elicitation of sexual arousal within a violent context could result in a conditioning process whereby violent acts become associated with sexual pleasure a highly powerful unconditioned stimulus and reinforcer...from a learning perspective, it is equally likely that exposure to violence juxtaposed with sexually arousing stimuli could increase sexual arousal to such violent stimuli and possibly lead to changes in behavior. (Malamuth, 1980:407)

Johnson and Goodchild (1973) argued that this type of portrayal could affect beliefs about appropriate male-female relations and about the meaning of disinterested responses communicated by females.

Zillmann and Bryant (1982) argued that because investigations of the effects of pornography on aggression have concentrated on violent erotica, sadomasochistic themes, bestiality and portrayals of rape it has become difficult to determine how early access to both standard and non-standard erotica might affect sexual development and sexual socialization.

Feminists have argued that sexually violent erotica is degrading to women. Brownmiller (1975) stated,

it is the undiluted essence of anti-female propaganda...we and our bodies are being stripped, ex-

posed and contorted for the purpose of ridicule to bolster that masculine esteem which gets its kick and a sense of power from viewing females as anonymous, panting playthings, adult toys, dehumanized objects to be used, abused, broken and discarded (Brownmiller, 1975:394).

Moreover, Brownmiller speculated that men,

inspired by pornography men may well feel cheated and accuse perfectly sensitive women of frigidity. Lacking corrective information, women might actually come to doubt their own sexual sensitivities." (Brownmiller, 1975:394).

Zillmann and Bryant (1982), therefore, set out to explore the consequences of continued exposure to pornography on beliefs about sexuality in general and on attitudes toward women, in particular. In this investigation, male and female subjects were randomly assigned to one of three conditions: exposure to massive, intermediate or nil pornography over a six week period.

With regard to perceptual changes, Zillmann and Bryant (1982) reported that massive exposure to pornography distorted the perception of sexuality by fostering a lasting impression that relatively uncommon sexual practices were more common than they actually were. Pornography was also considered less offensive and objectionable by those who had been most exposed to it.

With regard to dispositions toward rape, these researchers indicated that massive exposure to pornography resulted in recommendations of significantly shorter terms of imprisonment. Massive exposure was found to make rape appear as a trivial offence. The results also suggested that the loss

of compassion for women as rape victims, due to massive exposure to pornography, generalized to a loss of compassion for women in general and undermined support for women's causes. Support for the women's liberation movement was lowest when exposure to pornography was greatest. Zillmann and Bryant argued,

If, for instance, the portrayal of violence on television misrepresents reality and thus can be expected to alter perceptions of crime in society and feelings of personal safety, pornography that misrepresents reality may likewise be expected to foster inappropriate perceptions and unwarranted dispositions...Unlike the public status of criminal violence, sexuality is cloaked by privacy. The citizen has ready access to comparatively reliable accounts of the crimes committed in his/her neighbourhood, community state or nation can correct grossly exaggerated impressions attained from exposure to fiction. The citizen is at a loss, however, in correcting impressions about sexuality...truly reliable assessments are not available (Zillmann and Bryant, 1982:17-18).

Zillmann and Bryant concluded that their investigation demonstrated that massive exposure to pornography promoted callousness toward women and the trivialization of rape. Moreover, they speculated that their results are suggestive of further anti-social consequences.

A recent study conducted by Linz, Donnerstein and Penrod (1984) lends support to Zillmann and Bryant's (1982) findings. The purpose of their investigation was to expose subjects to a relatively large dose of filmed aggression against women that had negative consequences to ascertain whether a desensitization process would occur and whether the effects of the film would carry over into the subjects' later reaction to a physically injured rape victim.

Subjects not in the control viewed an R-rated film on five consecutive days. The films were: The Texas Chainsaw Masacre, Maniac, I Spit On Your Grave, Vice Squad and The Toolbox Murders. Each film contained explicit scenes of violence in which the victims were nearly always female. The films also often juxtaposed a violent sex scene with a sensual or erotic scene. On the last day of the experiment subjects viewed a videotaped re-enactment of a rape trial, which included all elements of a trial.

The results of a comparison of subjects' moods and judgments about the films indicated significant differences between subjects' scores from the first day and the last day of viewing on a perception of violence scale and a degradation of women scale. Significant differences between the control and treatment subjects also were reported on the rape trial evaluation scales.

Subjects who perceived more violence in the films on the final day (those not as desensitized to the violence) attributed less responsibility to the victim for her own assault, demonstrated more sympathy and judged the rape victim to have made a greater attempt to resist her assailant than did the subjects who perceived less violence in the films on the final viewing day.

Generally, subjects' perceptions of the violence depicted in the films also changed over the experimental period. The films were perceived to be significantly less violent by the

last day of viewing. Ratings of how degrading the film was to women and its offensiveness also were significantly lower by the last days.

Subjects who were exposed to large doses of filmed violence against women judged the victim of rape to be significantly less injured and evaluated her as less worthy than the control group which saw no films. Finally, subjects who rated the material as less offensive or violent and more enjoyable by the last day of viewing were much more likely to judge the victim as more responsible for her own sexual assault and her assailant as less responsible.

Linz, Donnerstein and Penrod (1984) concluded that their results added strength to the mounting evidence that sustained exposure to filmed violence may lower sensitivity to victims of violence in other contexts.

Maude Barlow, the first adviser on women's issues to former Prime Minister Pierre Trudeau, stated, "The rate of sexual violence in this society is rising faster than any other form of violence." She attributed this rise to the violence and stereotypes depicted in the media. She added, "What children are learning from the media is frightening". She cited an incident where children were asked to write an essay on, "What I would do to meet Motley Crue". The winners of this contest received free tickets to their concert and backstage passes to meet with band members. Barlow maintained that some of the essays were shocking. "Young girls

wrote they would sacrifice their bodies and perform sexual acts to meet their heroes."

2.7.1 Summary

The literature presented valuable insights into the study of the effects of erotic and violent/erotic exposure on behavior and attitudes toward women. The experimental studies cited lend considerable support to the contention that the observation of violence and sexual stimuli in real life, on film, or on television can have harmful consequences. Malamuth (1980) suggested that a major cause of violence against women is the assumption that gross physical violence is an acceptable, appropriate and effective means to reinforce male authority and that such violence may even be sexually or otherwise pleasurable.

Barlow suggested that violence, and sexual violence in particular, has become a part of our culture. She stated, "The world kids see is stereotyped and women are often trivialized and hurt." Moreover, Barlow argued that society has become accustomed to these negative portrayals (Danese, 1985).

These studies suggest that the content of music videos must now be examined to ascertain the relationship between sexually violent content and female stereotypes in music videos, on attitudes and aggression toward women. Although the literature necessarily will be scant, all of the evi-

dence from the other media would suggest that the newest medium will provide a forum for masculine hegemony, female submission and stereotyping and, in short, for the status quo of male-dominated society.

2.8 THE MUSIC VIDEO REVOLUTION

On August 1st, 1981 a mass audience witnessed the birth of a new medium -- the music video.¹ Essentially, music videos represent the marriage of popular music and short films. They were originally conceived as a marketing tool for the marketing of bands and musical artists. However, due to the success of the 24-hour Music Television cable channel (MTV), these three to four minute musicals are finding themselves on a growing number of music video format programs available on cable and public television (Carlyle, 1985).

Today there are over two hundred and fifty television programs in the United States and twenty-five programs in Canada that show nothing but music videos (CBC, 1984). Last year, the Canadian Radio, Television and Telecommunications Commission (CRTC) accepted the application of Much Music for a cable channel similar to MTV. However, along with the development and proliferation of this new music phenomenon came the public's concern over the effect of this popular

¹ Music videos were introduced to a mass audience by Music Television Cable Channel (MTV: Warner Amex Satellite Entertainment Corporation) on August 1st, 1981. The first video to be played on MTV was a song entitled Video Killed The Radio Star.

culture on its viewers. The concern over sex, violence and the negative portrayals of women in the media now focused its attention on music videos. New technology may have provided images for rock music but the controversy remains old. It should be noted that a similar public outcry was evident during the fifties when rock and roll music made its debut. Critics maintained then that rock music lyrics were "smutty" and "clean-up campaigns" identified tasteless messages in all types of popular music (Belz, 1969:56). Since its introduction, rock and roll music has been considered an aggressive and somewhat violent kind of music. At that time, the popularity of rock and roll symbolized overt rebellion. Petitions and censorship proposals were constructed and aimed at broadcasters and their sponsors urging the removal of certain records from the stations' playlists. Record stores in some areas were boycotted for stocking "offensive records" (Denisoff, 1975: 377). Jerry Lee Lewis and Chuck Berry, two popular rock and roll musicians, were blacklisted from AM radio for alleged "immoral" behaviour (Denisoff, 1975:377). It was argued that rock and roll music contributed to juvenile delinquency and the proliferation of street gangs. According to one district attorney of the time, "... rock and roll gives young hoodlums an excuse to get together. It inflames teenagers and it's obscenely suggestive" (Denisoff, 1975:22).

Elvis Presley assumed the brunt of this criticism. He was viewed as the "personification of evil for those who saw rock music as inflaming youth" (Denisoff, 1975:22). Elvis' grinding pelvis and his early television appearances contributed to his image as a child corruptor. Presley's lyrical material for the most part was rather innocent; it was his stage presence that had strong sexual overtones. These factors caused the public's concern over rock and roll to grow stronger.

Rock and Roll is still at war against the older generation, except today it is not simply the sound of the music that is considered offensive but the look as well. Music videos have been described as bizarre and powerful (Gordon, 1984). Charles Gordon, a writer for MacLeans, indicated that the world of music videos was less innocent when compared to rock and roll movies of the 50's. He maintained that even the more benign videos were tangled in abstract and disconnected images. He stated, "Many videos are full of images Freud would recognize but most kids won't, which is just as well." (Gordon, 1984). Another critic of music videos pointed to the sometimes contrasting audio and video images.

I cannot understand how a warm song such as Yes' Owner Of The Lonely Hearts can be matched with evil images of snakes, worms and scorpions, which are in total contradiction to the song's lyrics (Goldstein, 1984:2).

Melodye Lehnerer, a doctoral student in sociology at York University, explained that videos generally fall into three categories:

1. Scenes of rock and roll concerts.
2. Attempts to represent a song visually.
3. Videos in which there is no real link between the song and the visuals (Smith, 1984:C2).

Critics have pointed to an alarming trend in the amount of violence and sexism in videos. One of the most vehement critics of this new medium is Thomas Radecki, a psychiatrist and the chairperson of the National Coalition On Television Violence (NCTV) in the U.S. The Coalition monitored 300 hours of music videos, primarily on MTV and reported that music videos were three times more violent than the albums themselves. Over 50 percent of MTV's videos fell into the violent category and only 5 percent were pro-social or featured educational use of violence. Furthermore, the Coalition's study reported a rate of 18.0 instances of violent or hostile action each hour. They also found that 35 percent of the violence on MTV featured violence of a sexual nature. Their study concluded that violent lyrics had increased by 75 percent since 1973 and are currently more than twice as violent (115%) when compared to 1963 (Goddard, 1984).

David Scott, Director of the Canadian Coalition Against Violent Entertainment, indicated that music videos were 50 percent more violent than the average network television program (CBC, 1984).

Another content analysis of 62 MTV videos reported that 60 percent contained sex and violence (DeRiemer, 1985). This study also noted that violence and crime were most often depicted in physical assaults against people.

According to David Scott, the violence contained in videos is further enhanced by the lyrics. He maintained, that the verbal abuse often found in music videos added something that was not there when he was growing up. He stated, "When we heard rock songs there were no visuals, it was left up to the imagination to see what the lyrics had to say" (CBC, 1984). Scott argued that music videos created images for their viewers and left very little to the imagination. Of all the music videos produced today, Scott contended that one third were very violent and of that third, 10 percent contained extreme forms of sexual violence (CBC, 1984).

Two videos, Michael Jackson's Thriller and The Rolling Stones' Under Cover Of The Night have been banned in certain countries. Thriller, which has twenty-seven acts of violence according to Scott's analysis of the video, was banned in Australia. This video features a very appealing young hero, Michael Jackson, having fun terrorizing his girlfriend with horror violence. Under Cover Of The Night, which was banned by the BBC in Great Britain, features two members of the Rolling Stones involved in intense automatic weapons violence. This video has been criticized for including a violent execution-style murder.

NCTV (1984) maintained that the heavy use of violence presented in an appealing format by a leading rock star has a strong harmful effect on young viewers (NCTV, 1984). However, as with TV content generally, the effects of violence in videos is not the only concern of critics. Music videos also have been criticized for their unfavorable portrayal and exploitation of women. Alex Dobbin, a New York singer and lecturer on racism, violence and women-hating in popular music stated:

Some videos are works of art, but others are violent, anti-social and horrifyingly anti-women...the anti-women violence in music videos is particularly bad because it has a specific target-young people who are glued to television and see these images constantly (Smith, 1984:C2).

As a result of the Coalitions research, Radecki (1984) accused MTV of promoting hostile sex. He claimed that sadistic and sexually sadistic violence of a very intense nature was a common occurrence on MTV (Goldstein, 1984). Sue Steinberg, former executive producer at MTV, criticized the channel for its violence directed toward women. She stated, "The emphasis on certain images--women being pushed away, spike heels and dark stockings--contributes to the illusion of violence and sexism" (Goldstein, 1984:1).

The following represents several videos containing this type of negative portrayal:

1. Billy Idol's Dancing With Myself includes a naked woman with a rope around her neck and chains on her wrists. And a man shown sharpening a straight-edged razor as if to kill her (Goddard, 1984:B1).

2. Motley Crue's Looks That Kill- includes women in cages under a leather-studded male band freed by a laser shooting woman (NCTV, 1984).
3. Def Leppard's Photograph- includes women in cages with skimpy outfits. A dead woman is shown tied with a wire (NCTV, 1984).
4. Fire's Tonite Is What It Means To Be Young Again- includes slave torture and sadistic women (NCTV, 1984).
5. Dr. Hook's Baby Makes Her Blue Jeans Talk- includes a woman who walks down the street in tight jeans and creates literally a wave of admiration (Steele, 1984).
6. Trio's Da Da Da- features a number of people who are drinking in an English pub; one male customer slaps the waitress; she reacts by issuing him a non-verbal form of profanity; he retaliates by throwing a knife; it hits her in the back; blood rushes from her mouth and she is presumed dead from her wound. The message to women: don't talk back it's dangerous to your health (Steele, 1984:13).

Lori Talarico (1983), a feminist writer, reported that a large number of videos contained violence, subliminal sexual messages, soft-core porn and sado-masochism. She accuses seemingly innocent videos of reinforcing old morals and standards and making it appear correct to return to the ways of the 'good old days'. Furthermore, she reported a lack of female role models. Her analysis of MTV's videos indicated that there were only a handful of female lead singers and female rock musicians shown on MTV. She also maintained that the content of music videos was disturbing and confusing. She stated,

The Tubes, a very popular band, has a video entitled, The Beauty. This is a real 'tits and ass' song. Men pay to see beautiful women in a carnival. It is like being in a sexual funhouse. They ride through a set of doors made of two legs that open wide and enter to gawk at the beauties. The

women are behind bars dressed in cavewomen outfits and the men are warned not to touch the merchandise. As they leave the funhouse, the exit door is an image of two bare large breasts that engulf them as they break through (Talarico, 1983:7).

Evalena Kane, from Women Against Pornography, described videos as "the epitome of women hatred in our culture" (Nightline, ABC, 1984). More recently, a report from Ottawa public school teachers attributed the harassing of girls by boys to the viewing of movies and music videos. Music videos were cited as a negative influence because they depict women primarily as sexual objects and as victims of violence. Furthermore, these teachers maintained that violence against women and the degradation of women in the media were to blame for the high drop-out rate of girls from science and math courses (London Free Press, 1986).

The question then, is not whether there is sexism and violence in videos, the question is what effects does this type of content have on its viewers. Radecki maintained that constant exposure to videos with violence, masochism, sadism, kidnapping and bondage may stimulate male fantasies to the point where there will be a greater acceptance of violence by young viewers. He stated,

The fact that studies have found that one out of every three women will be raped in her lifetime and that twice as many women are raped by their husbands or boyfriends as by strangers shows that we have taught ourselves to be a violent society...MTV has taken a giant step in the direction of transforming music from non-violent entertainment into an increasingly violent artform" (Goldstein, 1984:2).

Jerome Singer, a psychologist at Yale University and the co-ordinator of the Yale Family Research Centre, maintained that the violence portrayed in videos was very similar to the violent material in his research. Singer's research has consistently demonstrated that children who watch a great deal of violent material were more likely to be aggressive. Singer also asserted that the danger of music videos was that they were attracting and completely absorbing middle and late adolescents, who were formerly the lowest television viewers (ABC, 1984). He explained that research has found that television viewing increased steadily from the age of four to thirteen and then dropped tremendously during adolescence when young people began to spend more time listening to records. However, with the introduction of music videos, today adolescents watch videos and, as a result, are being exposed to even more examples of violence and sadism (ABC, 1984).

Radecki maintained that the heavy use of violence presented in an appealing format by a leading rock star has a detrimental effect on young viewers (NCTV, 1984). Moreover, Radecki has discovered similarities between videos and material that has been found to cause significant increases in male viewers' willingness to rape women (NCTV, 1984). He stated,

The videos, which present similar information, are harmful in that they are delivering the message that violence is normal and okay; that hostile sexual relations are common and acceptable between men and women (NCTV, 1984:2).

Radecki concluded that MTV combined with other violent fare were out to guarantee that the second television generation would be more violent than the first, which he claimed turned out to be the most violent generation in American history (NCTV, 1984).

Radecki does not expect any immediate action nor does he want to establish censorship of videos. Instead, Radecki and the Coalition proposed that for every three instances of violence, there should be a free anti-violence advertising slot available in order to counteract the spread of violence and sexism. This time slot could be made available to educational groups or parent organizations which could be used to educate the general public (Goldstein, 1984).

The Ontario government, unlike Radecki, has advocated the use of censorship for music videos. Robert Elgie, Minister of Consumer And Commercial Relations, maintained that the government had to act to stem the flow of violent, degrading and sexually exploitative videotapes. He stated,

Few social scientists today question that the portrayal of extreme and prolonged violence or of exploitative sex contributes to subsequent varying degrees of anti-social behavior and attitudes (Cruishank, 1984:A1).

As of April 1st 1984, all record companies were ordered to submit their music videos to the Ontario Censor Board if they intended to show them in schools, bars, or theatres (LaPoint, 1984). Today videos are rated in the same manner as films, according to the Censor Board's classifications.

It is hoped that these classifications will prevent the showing of music videos which are considered excessively violent or which contain excessive sex.

One video that MCA Records Of Canada decided to censor on its own, was Billy Idol's White Wedding. One scene of a wedding ring cutting the bride's finger was replaced with a repeated shot of the bride screaming. White Wedding opens with the shattering of a church window, followed by an image of the bride being chloroformed. Later, we see the bride dancing around a kitchen which gradually self-destructs and, toward the end of the video, we see the bride committing suicide by throwing herself off a cliff. The visuals of this video are said to lead us to the conclusion that conventions such as marriage and domestic routines no longer have value and should be destroyed (Steele, 1984: 195).

Steele maintained that when you add the lyrics to the visuals a slightly different image emerges. The video now takes on a male point of view in that Billy Idol's virility and male power are almost worshipped (Steele, 1984:195).

In summary then, a preponderance of the evidence available has indicated there is violence and unfavourable portrayals of women in music videos. However, the effects videos are having on our attitudes toward women have not yet been scientifically determined. That is the purpose of the present research.

2.9 SUMMARY AND HYPOTHESES

The literature clearly has indicated that sex-roles have been seriously misrepresented by the media. Researchers including Tedesco (1974), Dominick (1979), Unesco (1979) and Thompson (1985) have documented evidence which attests that the media have grossly distorted the images and roles of women. Furthermore, others have charged that, because of the media's pervasive power, viewers' perceptions of a "woman's place" have been distorted. Critics such as Brown (1979) claimed that the media have a cumulative effect in depressing achievement aspirations.

With regard to the portrayal of sex and violence, research has indicated that aggressive-erotic content increased aggression by males toward females. Other investigations have reported that sustained exposure to violence lowered sensitivity to victims of violence in other contexts such as rape.

Preliminary content analyses of music videos also have indicated that they contain excessive amounts of sex and violence (NCTV, 1984). Some have argued that women are portrayed in a demeaning and exploitative manner (Goldstein, 1984). This thesis examines the question of whether or not violence and sexism portrayed in music videos have an effect on viewers' attitudes toward women. In light of the results of the above studies, four hypotheses concerning music videos and attitudes toward women will be put forward.

2.9.1 Hypothesis One

The first hypothesis is drawn from the work of Malamuth and Check (1981) and the work of Donnerstein and Berkowitz (1981). The former study, which examined the effects of violent sexuality presented in feature length films, indicated that exposure to the films increased male subjects' acceptance of interpersonal violence against women. The latter study also found that erotic-aggressive films increased subsequent aggression toward females. Hence, Hypothesis one:

Subjects who viewed the sexually violent video will be more likely to demonstrate negative and stereotypical attitudes toward women than will subjects who did not see the sexually violent video.

2.9.2 Hypothesis Two

This hypothesis is also based on the work of Malamuth and Check (1981) since they studied males and females in separate groups. They concluded that the male subjects were more likely to demonstrate aggression toward females than the female subjects were. Hence, Hypothesis two:

Male subjects who viewed the sexually violent video will be more likely to demonstrate negative and stereotypical attitudes toward women than will female subjects.

2.9.3 Hypothesis Three

This hypothesis is drawn from the McGhee and Frueh (1980) study. They found that heavy TV viewers had more stereotyped perceptions of sex-roles than light TV viewers. Brown

(1979) also concluded that the effects of constant repetition over a 20 year period of growing to adulthood had far-reaching ramifications on sex-role development. Hence, Hypothesis Three:

Subjects who stated that they frequently viewed videos will be more likely to demonstrate negative and stereotypical attitudes toward women than will subjects who stated that they infrequently viewed videos.

2.9.4 Hypothesis Four

This hypothesis is based on the research of Linz, Donnerstein and Penrod (1984). This research team reported that subjects who were not exposed to the violent and sexual content of five feature length films did not demonstrate negative attitudes toward a rape victim and therefore, did not become desensitized to victims of violence in other contexts such as rape. Hence Hypothesis Four:

Male and female subjects who were exposed only to the audio portion of the video will be more likely to demonstrate positive and non-stereotypical attitudes toward women than will subjects who viewed the sexually violent video.

III

METHODOLOGY AND RESULTS

The experimental design is a 2x4 factorial with sex (male/female) and treatment condition (violent video/neutral video/music only/questionnaire only). The dependent measure was attitudes toward women (negative and stereotypical/positive/non-stereotypical). A four group post-test only design was used in this experiment.²

A combination of Martha Burt's (1980) Rape Myth Acceptance Scale (RMA), Adversarial Sexual Beliefs Scale (ASB), Acceptance of Interpersonal Violence Scale (AIV) and Sex Role Stereotyping Scale (SRS) and Smith, Ferree and Miller's (1975) Attitudes Toward Feminism Scale (AFS) were employed as the dependent measures. Following the scale items was a seven point scale ranging from 1 'strongly disagree' to 7 'strongly agree'.

² This experiment was originally conducted as part of a group research project in 40-535 during the spring of 1984. I would therefore like to acknowledge the other members of the research team (Mary-Ellen Carlyle, Laura Walper, Frank Piscetelli and Joe Hammerella) for their contribution to the completion of this thesis.

3.0.5 Note On Experimental Validity

With regard to the validity of the results, it must be noted that while a post-test only design controls for the internal validity threats of maturation, history, testing, instrumentation and selection, it does not control for the threats to external validity (the generalizability of the results). Logically, in an experiment such as the present study, one cannot generalize beyond the limits of the experiment itself. However, Campbell and Stanley (1963) maintained that it is important to keep in mind that the hard sciences such as physics made their strides with very little consideration of representativeness. They were more concerned with the repeatability of the findings by other scientists. Therefore, the same regard must be given to the findings of the present investigation. The results of this experiment cannot be generalized to a larger population. Only when this study is replicated, perhaps numerous times, will the results become more generalizable and thus more representative of the population.

3.1 PROCEDURE

One hundred and five undergraduate communication studies students served as the subjects. Students were chosen as subjects for the experiment because they generally fell into the age group (teenagers and late adolescents) most likely to be affected by music videos. From the six class lists,

the 105 subjects were first stratified on the basis of sex to ensure equal distribution of males and females in each group and then randomly assigned to one of the four treatment conditions.

The first group was exposed to the sexually violent video, White Wedding by Billy Idol. The second group was exposed to a simulated neutral version of the same video. This video used the same song but the violent images from the original were replaced by professionally shot stock footage of real weddings which were then professionally edited to the beat and pace of the music. The third group was exposed only to the music and the fourth group served as the control and was only required to fill out the questionnaire.

Subjects were taken to one of four rooms that were identical in size. The first and second groups were taken to rooms containing television monitors and videotape recorders in order to be shown the videos. The third group was taken to a room containing an audio cassette machine enabling them to listen to the song. The fourth group remained in the classroom and was instructed to fill out the questionnaire. All instructions to the subjects were consistent across the four treatment groups. Also, care was taken to ensure that all audio levels from the three different sources were of the same fixed volume prior to the subjects' exposure.

The experiment was conducted with the subjects at two separate times. During time 1 the subjects were randomly

assigned to one of the four treatment conditions. Following the treatment, the subjects were instructed to fill out a mock questionnaire dealing with the impact of music videos on record sales.

In an attempt to prevent a testing effect, the genuine questionnaire was not administered immediately after viewing. Therefore, it was at time 2 (which for four of the classes came two days later and for two of the classes came one week later), that the subjects were administered the genuine questionnaire by a confederate. The confederate posed as a graduate psychology student who was working on a survey for one of her classes. The subjects remained in their respective classrooms to fill out the questionnaire. The final question of the genuine questionnaire asked the subjects what they thought might be learned from a study of this kind. A panel of three independent judges concluded that none of the subjects knew of a connection between the treatment conditions and the genuine questionnaire. Hence, the researchers were confident that none of the subjects were aware of the true nature of the experiment.

3.1.1 Results

3.1.1.1 Creating The Indices

To determine which items correlated highly and hence qualified for indexing, a factor analysis was conducted on 54 items from the five scales which were employed as the de-

pendent measures in the experiment. The factor analysis produced six factors (See Appendix C).

Prior to building the indices to be used, a reliability analysis was performed on each of the six factors. Tables 1 to 5 present the items comprising each of the indices and provide the item-to-total correlations and the overall measure of internal consistency (Alpha). The reliability runs were completed as a precondition for the validity of subsequent analyses. Index items supposedly tap a similar dimension of subjects' attitudes, this being the rationale for combining them. The reliability procedure is used to determine whether this is the case, using objective statistical criteria such as the alpha coefficient (Babbie, 1980: 378-380).³

³ Note: Factor #4 was not used in the reliability analyses because it was only comprised of two items. Also, due to the unacceptable Alpha score for index #5, it was not used in the subsequent analysis.

TABLE 1
SEXFEM INDEX

Item	Individual Item To Total Index Correlations
Dadsay	.5528
Menbread	.6048
Bylaw	.6100
Femswear	.4969
Chgname	.5276
Fairgame	.5425
Nevtrust	.5018
Nokids	.5642
Henpeck	.7599
Femdrunk	.6016
Wifecont	.6218
Fempol	.6879
Trueself	.6146
Famfirst	.5693
Virgin	.5533
Femnogo	.5830
Reliability Coefficient (16 Items)	
Alpha= .9047.	

This index measures feminist views of sex-roles and sexuality and therefore was named Sexfem (complete question items listed in Appendix B).

TABLE 2
RAPE INDEX

Items	Individual Item To Total Index Correlations
Easylady	-.4452
Palrape	.5970
Chinrape	.6221
Neirape	.8003
Boyrage	.6024
Girlrape	.8008
Whitrape	.7170
Blakrape	.7246

Reliability Coefficients (8 Items)
Alpha= .8599

This index examined the issue of rape hence it was named 'Rape'.

TABLE 3
SEXVIO INDEX

Items	Individual Item To Total Index Correlations
Manfight	.3738
Slylady	.6757
Putdown	.5578
Sexsat	.4746
Fairgame	.6045
Henpeck	.6873
Ugfems	.5436
Useman	.6695
Trueself	.6588

Reliability Coefficient (9 Items)
Alpha= .8577

This index measures sex-roles and violence; hence, it was named 'Servio'.

TABLE 4

SEXROLE INDEX

Items	Individual Item To Total Index Correlations
Compete	.3489
Femsvear	.4109
Femforce	.3648
Ugfems	.3954
Unjusay	.3013
Reliability Coefficient (6 Items)	
Alpha= .6325	

This index measures sex-role stereotypes; therefore, it was named 'Sexrole'.

TABLE 5

INDEX #5

Items	Individual Item To Total Index Correlations
Compete	-.0797
Manhit	-.2161
Unpredic	-.0740
Instinct	-.0573
Reliability Coefficients (4 Items)	
Alpha= -.2896	

3.2 RESULTS OF THE HYPOTHESIS TESTING

Several statistical procedures and controls including One-Way ANOVA, ANOVA, T-Tests, Crosstabs, Reliability Analysis and Factor Analysis were used to determine whether there was support for the hypotheses.

3.2.1 Hypothesis One

The first hypothesis suggested that subjects who viewed the sexually violent video would be more likely to demonstrate negative and stereotypical attitudes toward women than would the subjects who did not. A One-Way Analysis Of Variance (ANOVA) was conducted to determine whether there were any differences among the subjects in the four treatment conditions on the four scales (Sexvio, Sexfem Rape and Sexrole). As indicated in the analysis presented in Table 6, a significant difference between the sexually/violent video condition and the music only condition on the index 'Sexfem' was found.

Despite the fact that the control group (n=20) had a higher mean than the Sexually violent video condition 1 (n=28), there is not a significant difference between the Control group and Music Only groups due to the lower n in the Control group. Significant differences were not found for 'Sexvio, Sexrole and Rape'. Hence, using this simple test, partial support for Hypothesis One regarding the viewing of the sexually violent video and negative and stereotypical attitudes toward women were found.

TABLE 6

Overall Treatment Effect for Sexfem in One-Way Anova.

F Value	F Probability	DF
2.99	.034	99
Condition	N	Mean
Sexually violent video *	28	31.29
Neutral video	28	27.24
Music Only *	27	24.06
Control	20	31.42

(*) Denotes pairs of groups significantly different at the .05 level.

3.2.2 Hypothesis Two

Hypothesis two maintained that male subjects who viewed the sexually violent video would be more likely to demonstrate negative and stereotypical attitudes toward women than would female subjects. An alternate hypothesis for explaining attitudes toward women is that males and females have different attitudes regardless of the experimental treatment. A pre-test, however, was not performed to ensure that a testing effect would not threaten the results. Campbell and Stanley (1963) maintained that a pre-test is not essential to true experimental designs and that the extra gains from a pre-test experimental design are not always worth double the effort. Therefore, to determine whether a difference between the sexes exists, the control group which received no

treatment must be examined. Table 7 presents male and female differences on the four indices for the control group treatment only.

TABLE 7			
T-test Males And Females In The Control Condition			
Index	Sex	Mean	Prob.
Sexvio	M	20.7	.05
	F	12.9	
Rape	M	319.3	.001
	F	452.1	
Sexfen	M	37.1	.011
	F	22.8	
Sexrole	M	9.2	.003
	F	5.5	

The results indicate that there is a significant difference between males and females on each of the four indices.

Hence, further tests on the relationship between treatment condition, sex and the Index 'Sexfen' must be undertaken. An analysis of variance of 'Sexfen' with treatment condition and sex (control variable) was run. Table 8 presents

Note: Further tests were run employing additional independent measures to ensure that the relationship on the Index 'Sexfen' and the sexually violent video (condition 1) and the music only group (Condition 3) was not a spurious one. The variables used as controls were: marital status, age, the amount of videos previously viewed by subjects, previous exposure to Billy Idol's video and the

the results of this test.

TABLE 8		
ANOVA: Sexfem Testing For Treatment And Sex		
Total Explained	SEXFEM F-Value	F Prob.
Main Effects		
Treatment Condition	3.258	.025
Sex	29.614	.000
Explained	10.602	.000
Means: Males = 33.3 Females = 22.2		

The results indicate that the control variable Sex was significant. However, the relationship between treatment condition and the index 'Sexfem' remained.

To determine the exact nature of the relationship between sex, treatment condition and the Index 'Sexfem', two one-way analyses of variance were run. The first examined males only and the second examined only females. Table 9 presents the results for males only.

two time manipulations involved in the experiment (delayed vs immediate effects). These controls were run in an analysis of variance test. The results indicated that none of these controls were significant.

TABLE 9

Treatment And Sexfem Score For Males 1-Way ANOVA

F Value	SEXFEM F Prob	D.F.
1.9846	.1274	3+53 56

Condition	N	Mean
Sexually violent video	15	31.83
Neutral video	18	33.42
Music Only	12	27.98
Control	12	37.16

*Note: No two groups were significantly different at the .05 level.

The results indicate that the effects of condition group on 'Sextem' did not hold up for males. The means are somewhat, but not significantly different. A question that occurs is whether the lack of significance is due to the reduced N. But we see that this is not the case for females.

Table 10 presents the results of a the one-way analysis of variance for females only.

The results of this table are rather extraordinary and certainly unexpected. This analysis indicates that the effects of treatment condition and 'Sextem' attitudes exists only for females. Thus, after viewing the sexist and violent video White Wedding, the female subjects demonstrated significantly more negative and stereotypical attitudes to-

TABLE 10

Treatment And Sexfem Score For Females 1-Way ANOVA

SEXPEN INDEX

F-Value	F-Prob	3+42
6.878	.000	45

Condition	N	MEAN
Sexually violent video	13	30.66
Neutral video	10	16.13
Music Only	15	20.94
Control	8	22.82

*Note: All groups are significantly different from the sexually violent video condition.

ward women (mean=30.66) than the female subjects in the other three treatment conditions. Perhaps the results for males were not significant because they held more negative and stereotypical attitudes toward women prior to the experimental manipulation. A clearer picture is provided when the means from the two tables above are viewed together as in Table 11.

The scores for females are substantially lower than for males in all conditions but the Sexually violent video. In this group, scores for females are virtually as high as the scores for males. Hence, the single exposure to the sexually violent video had a negative and stereotypical effect on

TABLE 11			
Sexfem Means By Treatment Group And Sex			
Condition	Males	Females	Overall
Violent/Sexual Video	31.8	30.7	31.3
Neutral video	33.4	16.1	27.2
Music Only	28.0	20.9	24.1
Control	37.2	22.8	31.4

female subjects' attitudes toward other women and themselves. These results then indicate an interactive relationship between treatment condition and sex of subject. Thus, the appropriate analysis of variance model should allow for an interaction between sex and treatment condition. The full model representing this relationship for the Index 'Sexfem' is presented in Table 12.

The results reported in Table 12 indicate both a main effect and an interaction effect between the treatment condition and sex on the Index 'Sexfem'. While the results show that sex has the greater effect on attitudes ($F=32.66$), it is surprising to note that after 20 or so years of socialization a single exposure to a sexist and violent video could affect subjects' attitudes.⁵

⁵ Note: This full model was run for the other indices as well; however, no treatment effects were in evidence.

TABLE 12

ANOVA: Sexes By Treatment And Sex

Analysis Of Variance

	F-Value	F Prob.
Main Effects		
Treatment Condition	3.593	.017
Sex	32.661	.000
2-Way Interactions		
Treatment Condition & Sex	3.915	.012
Explained	8.359	.000

It was thought that perhaps if males generally viewed more videos than females this would account for their previous negative and stereotypical attitudes toward females. However, a T-test with sex and number of videos viewed per week revealed that although males watched slightly more videos prior to the experiment than females, the difference was not significant (see Table 13). This, therefore, may indicate that males' beliefs and attitudes toward females were so inculcated prior to this study that no significant differences resulted from the experimental manipulation.

TABLE 13
Mean Viewing Of Music Videos By Sex

Sex	Means	T-Value	T-Probability
Males	1.43	0.50	.618*
Females	1.37		

(*) Not significant at the .05 level of probability.

3.2.3 Hypothesis Three

This hypothesis maintained that subjects who frequently viewed videos would be more likely to demonstrate negative and stereotypical attitudes toward women than subjects who infrequently viewed videos. To test this notion, an ANOVA was run with the average number of hours subjects viewed videos each week (heavy vs light viewers) and the four indices (Servio, Sexfem, Rape and Sexrole). The results indicated that the number of videos viewed did not affect subjects' attitudes toward women for any of the indices. Therefore, Hypothesis Three was not supported. One explanation for this may be the fact that the vast majority of the sample (n=98) fell under the light viewer category (0-3 hrs per/week), whereas only 7 subjects fell into the heavy viewer category of (4 or more hrs per/week).

3.2.4 Hypothesis Four

The fourth hypothesis suggested that subjects who were exposed only to the audio portion of the video would be more likely to demonstrate positive and non-stereotypical attitudes toward women than would the subjects who viewed one of the videos. The overall analysis of variance results for the indices and the treatment conditions (Table 6) indicated that there was no significant difference between the music only treatment condition and the other three treatment groups. However, during the analysis of the four indices for males only (Table 9), a significant difference for the Index 'Sexrole' and the music only condition and the control group condition was noted (see Table 14).

TABLE 14

Treatment And Sexrole Score For Males 1-Way ANOVA

SEXROLE INDEX

P Value	F Prob.	D.F.
2.9985	.0387	56

Condition	N	Mean
Sexually violent video	15	7.39
Neutral video	18	6.92
Music Only	* 12	6.72
Control	* 12	9.28

Note: (*) Denotes pairs of groups significantly different at the .05 level.

As indicated in Table 14, only the means in the music only condition and the control condition were significantly different using the Scheffe test. While hypothesis four was not supported, it was found that male subjects exposed only to the audio portion of the video demonstrated more positive attitudes toward women than did the male subjects in the control condition. No significant differences for female subjects were found among the four indices.

IV

CONCLUSIONS AND RECOMMENDATIONS

The present study was conducted to determine the attitudinal effects of negative images of women in music videos. What follows is a discussion of the results and how they relate to the literature. Moreover, recommendations for further research and strategies for change are provided.

Malamuth and Check's (1981) study examined the effects of violent sexuality presented in feature length films. Their results indicated that exposure to two feature length movies depicting violence against women increased male acceptance of interpersonal violence against women. In addition, they reported that males were more accepting of rape myths and adversarial sexual relations. Donnerstein and Berkowitz (1981) also found that erotic-aggressive films increased subsequent aggression toward females. Zillmann and Bryant (1982) examined the consequences of prolonged exposure to pornography and reported that subjects' attitudes were affected. Subjects rated rape as a trivial offence and held more negative opinions on the women's movement following exposure to pornography.

The current investigation found partial support for the contention that viewing the sexually violent video would re-

sult in negative and stereotypical attitudes toward women. It was found that subjects who were in the sexually violent video treatment group demonstrated significantly more negative and stereotypical attitudes toward women than did the subjects in the music only group. To obtain even partial support after only one exposure is certainly suggestive of further anti-social consequences. Thus, it is recommended that more research on the attitudinal effects of prolonged exposure to music videos be undertaken.

Having determined that an effect existed between viewing the sexually violent video and subjects' attitudes toward women, it was hypothesized that male subjects who viewed the sexually violent video would be more likely to demonstrate negative and stereotypical attitudes toward women than would female subjects.

Malamuth and Check (1981) indicated that male subjects who were exposed to films depicting violence against women were more accepting of violence, rape and adversarial sexual relations than were female subjects.

While the current research study did find that sex was an important indicator of attitudes toward women, it was not the male subjects who were most affected by the treatment, but the female subjects. Hence, after viewing the sexually violent video, the female subjects demonstrated significantly more negative and stereotypical attitudes toward women than did the female subjects in the other three conditions.

These results coincide with the findings of Brown's (1979) study. She hypothesized that implicit sex-stereotyping in television commercials may depress women's achievement aspirations. She tested her theory by having subjects view replicas of four network TV commercials with the original stereotype versions and with the sex-roles reversed. The results were astounding. She reported that women and men who viewed the reversed role commercials not only reduced the sex differences in achievement emphasis, they virtually eliminated it. Women were found to express more achievement themes after viewing the non-traditional versions. A replication of this study using a music video with positive role models for women and a music video containing stereotyped role models for women should be conducted.

It should be noted that most of the research from the literature in this area focused on male reactions, attitudes and behavior and neglected (or thought it not relevant) to report on female reactions and attitudes. This 'male bias' could be due to the fact that a majority of the researchers were male and as a result perhaps they were biased in their approach.

However, given the findings of the present investigation research concentrating on females should be undertaken. Therefore, in terms of future research, it is evident that a shift in focus is needed.

McGhee and Frueh (1980) found that children who were heavy viewers of television held more stereotyped perceptions of sex-roles than did light viewers. Hypothesis Three in the present study suggested that heavy viewers of music videos would demonstrate more negative and stereotypical attitudes toward women than light viewers. It was not supported. One explanation for the lack of support is the fact that the majority of the sample fell into the light viewer category, and since provisions in the questionnaire were not made for distinguishing non-viewers of videos it was impossible to test light viewers with non-viewers. In future it would be interesting to study a group of subjects who do not watch videos and compare them to a group of subjects who do watch videos.

The fourth hypothesis suggested that male and female subjects who were exposed only to the audio portion of the video and not the sexually violent video would demonstrate positive and non-stereotypical attitudes toward women.

Linz, Donnerstein and Penrod (1984) exposed one group of subjects to a relatively large dose of filmed aggression against women and another group of subjects to relatively innocuous films. They reported that subjects who were not exposed to the sexually violent films did not demonstrate positive attitudes toward rape and, therefore, were not desensitized to victims of violence in general.

With respect to the current investigation, support was not received for the fourth hypothesis. Overall, significant differences between the subjects who were exposed only to the music and subjects who were exposed to the sexually violent video were found. However, when only the male subjects were analyzed a significant difference between the music only group and the control group was noted for the Index 'Sexrole'. Hence, male subjects who were exposed only to the audio portion of the video demonstrated more positive attitudes toward women than did the male subjects in the control group.

Considering the present controversy over the lyrical content of rock music this finding is indeed interesting. For years, parent groups, teachers and the clergy have claimed that rock music was turning young people into juvenile delinquents. More recently, a system for rating rock music records in a manner that is similar to film has been proposed. In light of the evidence in the present study, further research specifically dealing with rock music lyrics and their effects on perceptions and attitudes is clearly indicated.

4.0.5 Summary Of Research Findings

It was argued in the introduction that the media generally function to maintain and legitimize the existing order, and as part of their conserving function the media present us

with stereotypes of groups and institutions in society. Traditional sex-role stereotypes in the media have reinforced the hegemonic position of males, relegating females to a subservient status. Furthermore, the endless repetition of these messages tends to reinforce our perceived reality thereby influencing the attitudes of women, men and children. Hence, stereotyped images of women have been reinforced, perpetuated and to an extent legitimized by the media.

Music videos, the most recent medium, have imitated the older media in that they also function to maintain the status quo. Chapter one reported that very few music videos contained positive role models. Researchers and critics have argued that music videos portray women in an exploitative and offensive manner.

The results of the current investigation support the contention that violence and sexism portrayed in rock videos have a detrimental effect on female subjects' attitudes toward women and themselves. Scores for female subjects who viewed the sexually violent video were virtually as high as the scores for males. Furthermore, there was a tendency for female subjects in the sexually violent condition to have the same attitudes as male subjects in the same condition on all the indices.

There may be any number of reasons to explain why significant differences were not found for male subjects. How-

ever, it is argued here that male subjects held negative attitudes toward females prior to the experimental manipulation.

It should be noted that the subjects in the experiment were between the ages of 19 and 52. By the time a person reaches adulthood it can be argued that many of their attitudes will have become stronger and more stable. However, the audience for music videos is not made up of adults alone; a large portion of the viewers are youngsters and adolescents between the ages of 10-16. During this period of development, children are extremely impressionable and easily manipulated. Hence, if attitude changes were found for adult female subjects, one can only imagine what a similar investigation with youngsters would find.

It also should be emphasized that the results of this study were obtained after only one exposure. Again, one can only speculate about the ramifications of repeated exposures over 20 years.

In sum, although the effects of a laboratory study are assumed to be temporary, it is the contention of this thesis that the effects of repeated exposures over a number of years are not. It has been argued that music videos are reflecting culture but it may also be said that they are creating culture. Hence, an important step toward achieving equality for both men and women would involve modifying the distorted sex-role portrayals in music videos as well as in

the other media. What follows is a brief description of how to effect change in media sex-role portrayals.

4.0.6 Strategies For Change

Butler and Paisley (1980) maintained that sexism emerged in the media to serve vested interests and, by the same token, argued that sexism would remain until it no longer served these interests. Critics consistently have indicated that change will not come about without a skillful blend of research and action. Butler and Paisley (1980) stated,

Expert testimony and rigorous evidence will be needed to sustain suits against the media elite...Research is the means by which we show cause in the courts and regulatory agencies (Butler and Paisley, 1980: 319).

Hence, real progress will be achieved only by mobilizing opposition forces on individual, community, national and international levels. Heide (1976) maintained that change could be achieved by actively monitoring the media, challenging licenses, supporting lawsuits, organizing meetings and caucuses and encouraging the production of alternate programming.

With the knowledge that negative and stereotypical portrayals of women can have detrimental effects, advertisers, writers, broadcasters and film makers must make a determined effort to refrain from the exploitative and demeaning depictions of women.

It is therefore evident that there are many ways to effect change. However, one must not lose sight of the fact that it is the functioning bureaucracies that need to be changed. Ultimately, the most effective catalyst for change must come from within organizations. Women must continue to seek positions of authority and power. When women take their rightful place in government, business and industry and share power equally with men, they will be in a position to exert influence, thereby ensuring more positive and realistic portrayals of women in the media.

Since there has been very little done in the area of effects research on the impact of music videos and, for that matter, the effects of negative and stereotypical media portrayals of women in general, this thesis makes a significant contribution to the available literature and replaces what was formerly conjecture, with scientific evidence.

Appendix A
FIRST QUESTIONNAIRE

FIRST QUESTIONNAIRE

Student Number: _____

1. On the average would you say you most often listen to music on: (Please circle the appropriate number)

- 1 radio
- 2 records
- 3 cassettes
- 4 live (ie. concerts, bar bands)
- 5 other _____ (please specify)

2. On the average how long do you spend listening to music a day?

_____ hours

_____ minutes

3. How often do you visit bars?

- 1 everyday
- 2 almost everyday
- 3 once or twice a week
- 4 once or twice a month
- 5 once or twice a year
- 6 never

4. Do you ever watch rock videos?

- 1 Yes
- 2 No

5. Where do you most often watch videos?

- 1 bars/taverns
- 2 on television
- 3 VCR tapes or rentals
- 4 other _____ (please specify)

6. On the average approximately how many hours of videos do

• you watch a week?

- 1 0-1 hour
- 2 2-3 hours
- 3 3-5 hours
- 4 6-7 hours
- 5 8-9 hours
- 6 10 or more hours

7.. Which of the following videos have you seen in their entirety at least once?

- 1 GIRLS JUST WANNA HAVE FUN (Cyndi Lauper)
- 2 UPTOWN GIRL (Billy Joel)
- 3 BILLY JEAN (Michael Jackson)
- 4 WHITE WEDDING (Billy Idol)
- 5 OWNER OF A LONELY HEART (Yes)
- 6 ALL NIGHT LONG (Lionel Ritchie)
- 7 TOTAL ECLIPSE OF THE HEART (Yes)
- 8 SAY, SAY, SAY (M. Jackson/P. McCartney)
- 9 BABY JANE (Rod Stewart)
- 10 THAT'S ALL (Genesis)

8. Where did you first hear Billy Idol's song WHITE WEDDING?

- 1 radio
- 2 record
- 3 video
- 4 live (ie. concert)
- 5 never heard it

9. Do you have a Billy Idol:

- 1 single
- 2 album
- 3 video
- 4 cassette
- 5 none of the above

10. If you own a Billy Idol record or cassette did you buy it after or before you saw a Billy Idol video?

- 1 before
- 2 after
- 3 don't own one

11. Have you heard about this study on Billy Idol from students elsewhere in the last week or so?

- 1 Yes
- 2 No

THANK YOU, FOR YOUR TIME AND PARTICIPATION!!

SECOND QUESTIONNAIRE

Student No. _____

Please circle the most appropriate category.

1. Sex

- 1 Male
- 2 Female

2. Year Of Birth _____

3. Marital Status

- 1 never married
- 2 Married
- 3 Separated
- 4 Divorced
- 5 Other _____ (specify)

4. Which of the following best describes the total household income for your family, including your parents unless you are a mature student?

- 1 less than \$5000/yr
- 2 \$5,000- 10,000/yr
- 3 \$11,000-15,000/yr
- 4 \$16,000-20,000/yr
- 5 \$21,000-30,000/yr
- 6 \$31,000-40,000/yr
- 7 \$41,000-50,000/yr
- 8 \$51,000 or more/yr

5. What is your parents' current marital status?

- 1 Married
- 2 Divorced
- 3 Widowed
- 4 Separated
- 5 Other _____ (Specify)

IF YOU CIRCLED EITHER CATEGORY 2,3 OR 4 PLEASE ANSWER THE NEXT TWO QUESTIONS. IF NOT, PLEASE SKIP TO QUESTION #8.

6. Which parent do you live with?

- 1 Mother
- 2 Father
- 3 Neither

IF YOU CIRCLED CATEGORY 3 PLEASE SKIP TO QUESTION #8.

*7. How long have you lived with only one parent? _____ #
of yrs.

On a scale from 1 (STRONGLY DISAGREE) to 7 (STRONGLY AGREE) how would you respond to the following statements? (Please circle the most appropriate number).

STRONGLY DISAGREE

STRONGLY AGREE

1 2 3 4 5 6 7

8. A man should fight when the woman he's with is insulted by another man.

1 2 3 4 5 6 7

9. It is acceptable for a woman to pay for the date.

1 2 3 4 5 6 7

10. A working woman who sends her six month old baby to a day care center is a bad mother.

1 2 3 4 5 6 7

11. As head of the household the father should have final authority over his children.

1 2 3 4 5 6 7

12. Most women are sly and manipulative when they are out to catch a man.

1 2 3 4 5 6 7

13. A woman who initiates a sexual encounter will probably have sex with anybody.

1 2 3 4 5 6 7

14. People today should not use "an eye for an eye, a tooth for a tooth" as a rule for living.

1 2 3 4 5 6 7

15. It is alright for a woman to work but men will always be the breadwinners.

1 2 3 4 5 6 7

16. Generally, there are more actors working in the entertainment industry than actresses.

1 2 3 4 5 6 7

17. Generally, there are more Canadian actors than Canadian actresses.

1 2 3 4 5 6 7

18. It is easier for an older actor to find work than it is for an older actress.

1 2 3 4 5 6 7

19. It's harder for an actress to obtain a good leading role than it is for an actor.

1 2 3 4 5 6 7

20. Generally, actors make more money than actresses.

1 2 3 4 5 6 7

21. Often actresses must compromise their morals to succeed in the entertainment industry.

1 2 3 4 5 6 7

22. Movie plots revolve more around men than women.

1 2 3 4 5 6 7

23. Actresses are more likely to be cast in stereotypical "feminine" roles.

1 2 3 4 5 6 7

24. How many of the following movies have you seen?
(Circle all that apply)

- 1 Against All Odds
- 2 Blame It On Rio
- 3 Footloose

- 4 Harry And Son
- 5 Silkwood
- 6 Terms Of Endearment
- 7 The Right Stuff
- 8 Unfaithfully Yours
- 9 The Hotel New Hampshire
- 10 Yentyl

25. Please match the numbers listed beside the movies above to the actors/actresses who starred in them.

Debra Winger	()
Paul Newman	()
Kevin Bacon	()
Jody Foster	()
Cher Bono	()
Sam Sheppard	()
Barbara Streisand	()
Jeff Bridges	()
Natasia Kinski	()
Rob Lowe	()
Rachael Ward	()
Dudley Moore	()
Robbie Benson	()
Kirk Russell	()

Again on a scale from 1 (strongly disagree) to 7 (strongly agree) how would you respond to the following statements? (Please circle the most appropriate number).

26. The movie The Right Stuff deals with the negative effects of macho behavior.

1 2 3 4 5 6 7

27. As a Canadian, I found it hard to sympathize with the movie The Right Stuff.

1 2 3 4 5 6 7

28. Women have the right to compete with men in every sphere of activity.

1 2 3 4 5 6 7

29. The unmarried mother is morally a greater failure than the unmarried father.

1 2 3 4 5 6 7

30. A woman will only respect a man who will lay down the law to her.

1 2 3 4 5 6 7

31. A lot of women seem to get pleasure in putting men down.

1 2 3 4 5 6 7

32. Sometimes the only way a man can get a cold woman turned on is to use force.

1 2 3 4 5 6 7

33. Profanity sounds worse generally coming from a woman.

1 2 3 4 5 6 7

34. A woman should be expected to change her name once she marries.

1 2 3 4 5 6 7

35. Many women are so demanding sexually that a man just can't satisfy them.

1 2 3 4 5 6 7

36. If a woman gets drunk at a party and has intercourse with a man she's just met there, she should be considered "fair game" to other males at the party who want to have sex with her too.

1 2 3 4 5 6 7

37. It is desirable that women be appointed to police forces with the same duties as men.

1 2 3 4 5 6 7

38. One should never trust a woman's account of another woman.

1 2 3 4 5 6 7

39. A woman who refuses to bear children has failed in her duty to her husband.

1 2 3 4 5 6 7

40. It is absurd to regard obedience as a wifely virtue.

1 2 3 4 5 6 7

41. Parental authority and responsibility for discipline of the children should be equally divided between husband and wife.

1 2 3 4 5 6 7
 42. Woman in daytime dramas often face unrealistic problems with their children.

1 2 3 4 5 6 7

43. Women in daytime dramas face unrealistic challenges/obstacles in their love relationships.

1 2 3 4 5 6 7

44. Social issues are dealt with realistically on daytime dramas.

1 2 3 4 5 6 7

45. Males on night time dramas are often portrayed as dominating females.

1 2 3 4 5 6 7

46. Women on night time dramas are usually portrayed as vulnerable.

1 2 3 4 5 6 7

47. Women on daytime dramas are generally cast in stereotypically feminine professions.

1 2 3 4 5 6 7

48. Women on daytime dramas are usually manipulated by men.

1 2 3 4 5 6 7

49. Women on night time dramas are portrayed as more liberated than women on daytime dramas.

1 2 3 4 5 6 7

50. Social issues are realistically dealt with in night time dramas.

1 2 3 4 5 6 7

51. Older male newscasters are more credible than older female newscasters.

1 2 3 4 5 6 7

52. Younger male newscasters are more credible than younger female newscasters.

1 2 3 4 5 6 7

53. How many of the following daytime dramas do you watch?
(circle all that apply)

- 1 Edge Of Night
- 2 Loving
- 3 Ryan's Hope
- 4 Days Of Our Lives
- 5 All My Children
- 6 One Life To Live
- 7 As The World Turns
- 8 Another World
- 9 Capitol
- 10 Guiding Light
- 11 General Hospital
- 12 Coronation Street
- 13 Young And The Restless

54. How many of the following night time dramas do you watch?

- 1 Dynasty
- 2 Empire Inc.
- 3 Dallas
- 4 Knots Landing
- 5 The Yellow Rose Of Texas
- 6 Falcon Crest
- 7 Emerald Point

55. Many times a woman will pretend she doesn't want to have intercourse because she doesn't want to seem loose, but she is really hoping the man will force her.

1 2 3 4 5 6 7

56. A man's got to show a woman who's boss right from the start or he'll end up henpecked.

1 2 3 4 5 6 7

57. It looks worse for a woman to be drunk than for a man to be drunk.

1 2 3 4 5 6 7

58. A wife should never contradict her husband in public.

1 2 3 4 5 6 7

59. A man is never justified in hitting his wife.

1 2 3 4 5 6 7
60. Whether or not they realize it most women are exploited by men.

1 2 3 4 5 6 7

61. Women who join the women's movement are typically unattractive.

1 2 3 4 5 6 7

62. In a dating relationship, a woman is largely out to take advantage of a man.

1 2 3 4 5 6 7

63. A wife should move out of the house if her husband hits her.

1 2 3 4 5 6 7

64. A wife should not be permitted to hold political offices that involve great responsibility.

1 2 3 4 5 6 7

65. A woman should not be permitted to hold political offices that involve great responsibility.

1 2 3 4 5 6 7

66. A lot of men talk big, but when it comes right down to it, they can't perform sexually.

1 2 3 4 5 6 7

67. There is nothing wrong with a woman going to a bar alone.

1 2 3 4 5 6 7

68. Women are usually sweet until they've caught a man, but then they let their true selves show.

1 2 3 4 5 6 7

69. It is acceptable for a woman to have a career but marriage and a family should come first.

1 2 3 4 5 6 7

70. There are more male writers than female writers.

1 2 3 4 5 6 7
71. Females are more likely to write fiction.

1 2 3 4 5 6 7
72. Males are more likely to write non-fiction.

1 2 3 4 5 6 7
73. Most of the well-known writers of today are men.

1 2 3 4 5 6 7
74. If you won a year's subscription to any one of these magazines listed below, which one would you choose [Circle the appropriate)?

- 1 Macleans
- 2 Time
- 3 Penthouse
- 4 Chatelaine
- 5 Playboy
- 6 People
- 7 Vogue
- 8 Playgirl
- 9 Oui
- 10 Cosmopolitan
- 11 Good Housekeeping
- 12 Hustler

75. Likewise, if you won a subscription to any one of the newspapers listed below, which would you choose?

- 1 The Windsor Star
- 2 The Detroit Free Press
- 3 The Globe And Mail
- 4 U.S.A. Today
- 5 The Detroit News
- 6 The Toronto Sun
- 7 The Toronto Star

Again on a scale from 1 (strongly disagree) to 7 (strongly agree) how would you respond to the following statements? (Please circle the most appropriate number)

76. Realistically speaking, most progress so far has been made by men and we can expect it to continue that way.

1 2 3 4 5 6 7

77. Women are basically more unpredictable than men.

1 2 3 4 5 6 7

78. Men are out for only one thing.

1 2 3 4 5 6 7

79. A woman should be a virgin when she marries.

1 2 3 4 5 6 7

80. A woman should not expect to go to the same place or have the same freedom of action as a man.

1 2 3 4 5 6 7

81. It is unjust to say that women think in more personal terms than men do.

1 2 3 4 5 6 7

82. In reality, most men are at least unconscious sexists.

1 2 3 4 5 6 7

83. A woman doesn't have to learn how to be a mother, she has an instinct for it.

1 2 3 4 5 6 7

84. Women are fine, but all in all, men can only relax in the company of other men.

1 2 3 4 5 6 7

85. Men and women should be paid the same for the same work regardless of whether or not they have a family.

1 2 3 4 5 6 7

86. What percentage of women who report rape would you say are lying because they are angry and want to get back at the man they accuse?

_____ %

87. What percentage of reported rapes would you guess were merely invented by women who discovered they were pregnant and wanted to protect their own reputations?

_____ %

88. A person comes to you and claims they were raped, how likely would you be to believe their statement if the person were:

- | | | |
|---|-----------------------|--------|
| 1 | Your best friend | _____X |
| 2 | A chinese woman | _____X |
| 3 | A neighbourhood woman | _____X |
| 4 | A young boy | _____X |
| 5 | A young girl | _____X |
| 6 | A black woman | _____X |
| 7 | A white woman | _____X |

89. How often when you were growing up did your parents hit you?

- 1 Very often
- 2 Often
- 3 Seldom
- 4 Never

90. In your family when you were growing up, how often did your parents hit each other?

- 1 Very often
- 2 Often
- 3 Seldom
- 4 Never

PLEASE RESPOND BRIEFLY TO THE NEXT TWO QUESTIONS.

91. What do you think can be learned from a study of this kind?

92. What do you believe is the purpose of this study?

Thank you for your time and participation!

Appendix B
FACTOR ANALYSIS RESULTS

TABLE 15

APPENDIX B-Results of Factor Analysis On 54 Scale Items

FACTOR 1	
ITEM	SCORE
Dadsay	.48144
Menbread	.55852
Bylaw	.52786
Fenswear	.41609
Chghame	.54407
Fairgame	.40323
Nevtrust	.42489
Nokids	.54964
Henpeck	.56059
Femdrunk	.54606
Wifecont	.66275
Fempol	.77737
Trueself	.44723
Famfirst	.70056
Virgin	.66926
Femnogo	.51483

FACTOR 2	
ITEM	SCORE
Easy lady	.42352
Palrape	-.71130
Chinrape	-.65971
Neirape	-.83465
Boyrage	-.70060
Girlrape	-.82363
Blakrape	-.75599
Whitrape	-.79531

FACTOR 3	
ITEM	SCORE
Manfight	.48282
Slylady	.69687
Putdown	.51331
Useforce	.57181
Sexsat	.43634
Fairgame	.54192
Hopesex	-.59340
Henpeck	.47786
Manhit	-.40832
Femploit	-.47368
Ugfems	.45513
Useman	.55106
Badsex	-.45009
Trueself	.52698
Onething	-.46335
Sexists	-.54827

FACTOR 4

ITEM

SCORE

Husbhit

-.57641

Sanepay

-.46467

FACTOR 5

ITEM

SCORE

Compete

.47356

Manhit

-.43036

Unpredic

.48412

Instinct

-.57168

FACTOR 6

ITEM

SCORE

Compete

.43365

Femswear

.43298

Femforce

.53092

Ugfems

.45118

Baralone

.71508

Unjusay

.51424

Appendix C

LIST OF INDEX ITEMS

LIST OF QUESTION ITEMS WHICH FORMED THE INDICES

INDEX 1- SEXVIO

Manfight- (Q8): A man should fight when the woman he's with is insulted by another man.

Slylady- (Q12): Most women are sly and manipulative when they are out to catch a man.

Putdown- (Q31): A lot of women seem to get pleasure in putting men down.

Sexsat- (Q35): Many women are so demanding sexually that a man just can't satisfy them.

Fairgame- (Q36): If a woman gets drunk at a party and has intercourse with the man she's just met there, she should be considered 'fair game' to other males at the party who want to have sex with her too.

Henpeck- (Q56): A man's got to show a woman who's boss right from the start or he'll end up henpecked.

Ugfems- (Q61): Women who join the women's movement are typically unattractive.

INDEX 2- SEXFEM

Dadsay- (Q11): As head of the household the father should have final authority over his children.

Menbread- (Q15): It is alright for a woman to work but men will always be the breadwinners.

Bylaw- (Q30): A woman will only respect a man who will lay down the law to her.

Femswear- (Q33): Profanity sounds worse generally coming from a woman.

Chgname- (Q34): A woman should be expected to change her name once she marries.

Fairgame- (Q36): If a woman gets drunk at a party and has intercourse with a man she's just met there, she should be considered 'fair game' to other males at the party who want to have sex with her too.

Nevtrust- (Q38): One should never trust a woman's account of another woman.

Nokids- (Q39): A woman who refuses to bear children has failed in her duty to her husband.

Henpeck- (Q56): A man's got to show a woman who's boss right from the start or he'll end up henpecked.

Femdrunk- (Q57): It looks worse for a woman to be drunk than for a man to be drunk.

Wifecont- (Q58): A wife should never contradict her husband in public.

Fempol- (Q64): A woman should not be permitted to hold political offices that involve great responsibility.

Trueself- (Q68): Women are usually sweet until they've caught a man, but then they let their true selves show.

Famfirst- (Q69): It is acceptable for a woman to have a career but marriage and a family should come first.

Virgin- (Q79): A woman should be a virgin when she marries.

Femnogo- (Q80): A woman should not expect to go to the same place or have the same freedom of action as a man.

INDEX 3- SEXROLE

Compete- (Q28): Women have the right to compete with men in every sphere of activity.

Femswear- (Q33): Profanity sounds worse generally coming from a woman.

Ugfems- (Q61): Women who join the women's movement are typically unattractive.

Baralone- (Q67): There is nothing wrong with a woman going to a bar alone.

Unjusay- (Q81): It is unjust to say that women think in more general terms than men do.

INDEX 4- RAPE

Easylady- (Q36): A woman who initiates a sexual encounter will probably have sex with anybody.

(Q88): A person comes to you and claims they were raped, how likely would you be to believe their statement if the person were?

(Palrape)	1	Your best friend	_____X
(Neirape)	2	Your neighbour	_____X
(Chinrape)	3	A Chinese woman	_____X
(Boyrage)	4	A Boy	_____X
(Girlrape)	5	A Girl	_____X
(Blakrape)	6	A black woman	_____X
(Whitrape)	7	A white woman	_____X

REFERENCES

- ABC Television Network. Nightline, Show #735, 2 March 1984.
- Abel, G., E., Blanchard and J. Becker. "An Integrated Treatment Program For Rapists". Clinical Aspects Of The Rapist. (New York: Grune and Stratton, 1978).
- Adams, C. And R., Laurikietis, The Gender Trap: A Closer Look At Sex-Roles. Book 3: Messages And Images, (London: Virago, 1976).
- Arboleda, Esmeralda. "Media Do Not Simply Reflect But Shape Reality". Media Report To Women, (August, 1980), 4-5.
- Babbie, E. The Practice Of Social Research. (Belmont California: Wadsworth Publishing Co., 1983).
- Barclay, A. "The Effects Of Hostility On Physiological And Fantasy Response". Journal Of Personality, Vol 37(1969), 651-667.
- Baron, R. "The Aggression-Inhibiting Influence Of Heightened Sexual Arousal". Journal Of Personality And Social Psychology, Vol 30(1974), 318-322.
- Baron, R. and P. Bell, "Effects Of Heightened Sexual Arousal On Physical Aggression". Proceedings Of The 81st Annual Convention Of The American Psychological Association, Vol 8(1973), 171-172. As cited in: Baron, R. and P. Bell. "Sexual Arousal And Aggression By Males: Effects Of Types Of Erotic Stimuli And Prior Provocation". Journal Of Personality And Social Psychology. Vol 35, No. 2(1977), 79-87.
- Baron, Robert and Paul Bell. "Sexual Arousal And Aggression By Males: Effects Of Types Of Erotic Stimuli And Prior Provocation". Journal Of Personality And Social Psychology. Vol 35 No. 2(1977), 79-87.
- Barry, Kathleen. Female Sexual Slavery. (London: Prentice Hall, 1979).
- Belz, Carl. The Story Of Rock. (New York: Harper-Colophon Books, 1969).
- Berne, E. Games People Play. (New York: Grove Press, 1964).

- Berkowitz, Leonard. "Some Determinants Of Impulsive Aggression: Role Of Mediated Associations With Reinforcement For Aggression". Psychological Review, Vol 81, No 2 (1974) 165-176.
- Berkowitz,, Leonard, Ronaldi, Corwin and Mark, Heironimus. "Film Violence And Aggressive Tendencies". Public Opinion Quarterly, Vol 27 (1963), 217-229.
- Berkowitz, Leonard. "Sex And Violence: We Can't Have It Both Ways". Psychology Today, (May, 1971), 14-23.
- Berkowitz, Leonard and Edna Rawlings. "Effects Of Film Violence On Inhibitions Against Subsequent Aggression". Journal Of Abnormal And Social Psychology. Vol 66, No 5 (1963), 405-412.
- Brayfield, C. Films. As cited in: King, J. and M. Stott (eds.): Is This Your Life? Images Of Women In The Media. (London: Virago, 1977).
- Bridell et al. "Effects Of Alcohol And Cognitive Set On Sexual Arousal To Deviant Stimuli". Journal Of Abnormal Psychology, Vol 87 (1978), 418-430.
- Brown, Virginia. "Study Shows That Reversing Roles In TV Ads Offers Women More Options". Media Report To Women. Vol 7 (September, 1979), 4-5.
- Brownmiller, Susan. Against Our Will: Men, Women And Rape. (New York: Simon And Schuster, 1975).
- Burt, Martha. "Cultural Myths And Support For Rape". Journal Of Personality And Social Psychology. Vol 38 No 2 (1980), 217-230.
- Butler, M. and Wm. Paisley. Women And The Mass Media: Sourcebook For Research And Action. (New York: Human Sciences Press, 1980).
- Campbell, Donald and Julian Stanley. Experimental And Quasi-Experimental Designs For Research. (Chicago: Rand McNally College Publishing Co., 1963).
- Canada. "Images Of Women: Report To The Task Force On Sex-Role Stereotyping In The Broadcast Media". Minister Of Supply And Services, 1982.
- Canadian Monitoring Committee Sees Publishing Its Findings As Way To Get Media To Change". Media Report To Women. Vol 7 (July, 1979), 6-7.

Canadian Advisory Council On The Status Of Women (CACSOW).
 "The Status Of Women And The CBC". A Brief By The
 Canadian Advisory Council On The Status Of Women To The
 Canadian Radio, Television And Telecommunication
 Commission, Ottawa, 1978.

Cantor, Muriel. "Comparison Of Tasks And Roles Of Males And
 Females In Commercials Aired By WRC-TV During Composite
 Week". Women In The Wasteland Fight Back: A Report On
 The Image Of Women Portrayed In TV Programming.
 (Washington D.C. : NOW, 1972), 12-51.

Cantor, Muriel. "Women And Public Broadcasting". Journal
 Of Communication. Vol 27, No 1 (Winter, 1976), 14-19.

Carlyle, Mary Ellen. "Implications Of Canadian Cultural
 Policy On Canada's Record And Music Video Industry". An
 Unpublished Masters Thesis. (University Of
 Windsor, 1985).

CBC Television Network. Take Thirty. 31 March 1984.

Ceulemans, Mieke and Guido Fauconnier. Mass Media: The
 Image, Role And Social Conditions Of Women. (Paris:
 United Nations Educational Scientific And Cultural
 Organization, 1979).

_____. "Civil Rights Commission Report Offers Employment
 Reform To Improve TV Content". Media Report To Women.
 Vol 5, No 9 (September 1, 1977), 1, 6-7.

Clement, Wallace. The Canadian Corporate Elite: An
 Analysis Of Economic Power. (Toronto: McClelland and
 Stewart Ltd., 1975).

Cline, V. Another View: Pornography Effects, The State Of
 The Art. As cited in: Cline, V. Where Do We Draw The
 Line? (Provo, Utah: Brigham Young University Press,
 1974).

Courtney A. And S. Lockeretz. "A Woman's Place: An
 Analysis Of The Roles Portrayed By Women In Magazine
 Advertisements, Journal Of Marketing Research, Vol
 8 (February, 1971), 92-105.

Courtney A. and T. Whipple. "Women In TV Commercials".
Journal Of Communication, Vol 24 (Spring, 1974), 110-118.

Courtney A. and T. Whipple. Sex Stereotyping In Advertising
 An Annotated Bibliography. (Cambridge, Mass.: Marketing
 Science, 1980). Cruickshank, John. "Videotapes Face
 Censors In Ontario". The Globe And Mail. 5 May 1984,
 1-2.

Culley, J. and R. Bennett. "Selling Women, Selling Blacks". Journal Of Communication, Vol 26 (Autumn, 1976), 160-174.

Danese, Roseann. "Media Treatment Of Women Blasted". The Windsor Star. 4 February 1985, B4.

Deckard, B. The Women's Movement: Political, Socio-Economic, And Psychological Issues. (New York: Harper and Row, 1975).

Dienstbier, R. "Sex And Violence: Can Research Have It Both Ways?" Journal Of Communication, Vol 27(1977), 176-188.

Denisoff, R. Solid Gold: The Popular Music Industry. (New Jersey: Transaction Books, 1975).

Dispenza, J. Advertising And The American Woman. (Dayton, Ohio: Pflaum Publishing, 1975).

Dominick, Joseph. "The Portrayal Of Women In Prime-Time, 1953-1977". Sex Roles. Vol 5, No 4(1979), 405-411.

Dominick, Joseph and Gail Rauch. "The Image Of Woman In Network TV Commercials". Journal Of Broadcasting. Vol 16, No 3(1972), 259-263.

Donnerstein, Edward. "Aggressive Erotica And Violence Against Women". Journal Of Personality And Social Psychology. Vol 39(1980), 269-277.

Donnerstein, Edward and Leonard Berkowitz. "Victim Reactions In Aggressive Erotic Films As A Factor In Violence Against Women". Journal Of Personality And Social Psychology, Vol 41, No 4(1981), 710-724.

Donnerstein, Edward and Marcia Donnerstein. "Erotic Stimuli And Aggression: Facilitation Or Inhibition". Journal Of Personality And Social Psychology, Vol 32, No 2(1975), 237-244.

Donnerstein, Edward and Gary Barrett. "Effects Of Erotic Stimuli On Male Aggression Toward Females". Journal Of Personality And Social Psychology, Vol 36(1978), 180-188.

Donnerstein, Edward and John Hallman. "Facilitating Effects Of Erotica On Aggression Against Women". Journal Of Personality And Social Psychology, Vol 36, No 1(1978), 1270-1277.

Eron, Leonard, Rowell Huesmann, Patrick Bruce, Paulette Fischer and Rebecca Mermelstein. "Age Trends In The Development Of Aggression, Sex Typing and Related Television Habits". Developmental Psychology, Vol 19, No 1 (1983), 71-77.

Eysenck, H. and D. Nias. Sex, Violence And The Media. (London: D.P. Media Limited., 1978).

Faulder, C. Women's Magazines. As cited in: King, J. and Stott, M. Is This Your Life? Images Of Women In The Media. (London: Virago, 1977).

Ferris, A. Indicators Of Trends In The Status Of American Women. (New York: Russell Sage Foundation, 1971).

Feshbach, Seymour. "The Stimulating Vs. Cathartic Effects Of A Vicarious Aggressive Activity". Journal Of Abnormal And Social Psychology, Vol 63, No 2 (1961), 381-385.

Freud, S. New Introductory Lectures On Psycho-Analysis. (New York: Norton, 1933). As cited in: Baron, R. and P. Bell. "Sexual Arousal And Aggression By Males: Effects Of Type Of Erotic Stimuli And Prior Provocation". Journal Of Personality And Social Psychology, Vol 35 (1977), 79-87.

Frueh, T. And P. McGhee. "Traditional Sex-Role Development And Amount Of Time Spent Watching Television". Developmental Psychology, Vol 11 (1975), 109.

Gerbner, George. "Violence In TV Drama: Trends And Symbolic Functions. As Cited in: Television And Social Behavior. Vol 1 (Washington, D.C.: U.S. Government Printing Office, 1972).

Goddard, Peter. "Rock Video Violence And How It Hurts Us All". Toronto Star. 24 January 1984, B1-B3.

Goff, David, Lynda Goff and Sara Lehrer. "Sex-Role Portrayals Of Selected Female Television Characters". Journal Of Broadcasting, Vol 24, No 4 (Fall, 1980), 467-479.

Goldstein, Patrick. "Rock Videos May Foster Violence Study Concludes". Personal Correspondence From Media Watch. Vancouver.

Goldstein, Patrick. "Videofile: The New British Invasion". American Film, (May, 1983), 17-19.

Gordon, Charles. "Video And Violence". MacLeans, 5 March 1984, 13.

Haskell, M. From Reverence To Rape: The Treatment Of Women In The Movies. (New York: Holt, Rhinehart And Winston, 1973).

Head, S. W. "Content Analysis Of Television Dramatic Programs". Quarterly Of Film, Radio And Television, Vol 9 (1954), 175-194.

Heide, Wilma. Media Report To Women, (December 1976),

Jaffe, Yoram., Neil Malamuth, Joan Feingold and Seymour Feshbach. "Sexual Arousal And Behavioral Aggression". Journal Of Personality And Social Psychology, Vol 30, No 6 (1974), 759-764.

Johnson, R. and J. Goodchilds. "Pornography, Sexuality And Social Psychology". Journal Of Social Issues, Vol 29 (1973), 231-238.

Jennings-Walstedt, J., P. Geis and V. Brown. "Influence Of Television Commercials On Women's Self-Confidence And Independent Judgement". Journal Of Personality And Social Psychology, Vol 38 (1980), 203-210.

Knill, Barbara, Marina Pesch, George Pursey, Paul Gilpin and Richard Perloff. "Still Typecast After All These Years? Sex-Role Portrayal In Television Advertising". Journal Of Women Studies. Vol 4 (November-December, 1981), 497-506.

LaPointe, Kirk. "Ontario Censors To Check Videos For Sex And Violence. The Globe And Mail, 25 January 1984, 1.

Linz, D., E., Donnerstein and S. Penrod. "The Effects Of Multiple Exposures On Women". Journal Of Communication. Vol 34 (Summer, 1984), 131-147.

Maccoby, Eleanor and William Wilson. "Identification And Observational Learning From Films". Journal Of Abnormal and Social Psychology, Vol 55 (1957), 76-87.

Malamuth, Neil. "Sexual Responsiveness Of College Students To Rape Depictions: Inhibitory And Disinhibitory Effects". Journal Of Psychology, Vol 38, No 3 (1980), 399-405.

Malamuth, Neil and James Check. "The Effects Of Mass Media Exposure On Acceptance Of Violence Against Women: A Field Experiment". Journal Of Research And Personality, Vol 15 (1981), 436-446.

Malamuth, Neil and Barry Spinner. "A Longitudinal Content Analysis Of Sexual Violence In The Best Selling Erotic Magazines". The Journal Of Sex Research, Vol 16 no 3 (August, 1980), 226-237.

Mamay, Patricia and Richard Simpson. "Three Female Roles In TV Commercials". Sex Roles, Vol 7, No 12 (1981), 1223-1232.

Manes, A. and P. Melnyk. "Televised Models Of Female Achievement". Journal Of Applied Social Psychology, Vol 4 (1974), 365-374.

Manning, Sidney and Dalmas Taylor. "Effects Of Viewed Violence And Aggression: Stimulation And Catharsis". Journal Of Personality And Social Psychology, Vol 31, No 1 (1975), 180-188.

Maracek, J., J. Piliavin, E. Fitzsimmons, E. Krogh, E. Leader and B. Trudell. "Women As TV Experts: The Voice Of Authority". Journal Of Communication, Vol 28 (Winter, 1978), 159-168.

McArthur, L. and S. Eisen. "Achievements Of Male And Female Storybook Characters As Determinants Of Achievement Behavior By Boys And Girls". Journal Of Personality And Social Psychology, Vol 33 (1976), 467-473.

McConahay, S. and J. McConahay. Explorations In Sex And Violence. Unpublished Manuscript, Yale University, 1973. As cited in: Malamuth, Neil et al. "Sexual Responsiveness Of College Students To Rape Depictions: Inhibitory and Disinhibitory Effects". Journal Of Personality And Social Psychology, Vol 38 (1980), 399-406.

McGhee, P. and T. Frueh. "Television Viewing And The Learning Of Sex-Role Stereotypes". Sex-Roles, Vol 6 (1980), 179-188.

McNeil, Jean. "Feminism, Femininity And The Television Series: A Content Analysis". Journal Of Broadcasting, Vol 19, No 3 (Summer, 1975), 259-271.

Mellen, J. Women And Their Sexuality In The New Film. (New York: Horizon Press, 1973).

Meyer, T. "The Effects Of Sexually Arousing And Violent Films On Aggressive Behavior". Journal Of Sex Research, Vol 8 (1972), 324-333.

Miles, B. Channeling Children: Sex Stereotyping In Prime Time TV. (Princeton, N.J.: Women On Words And Images, 1975).

Milliband, Ralph. The State Of Capitalist Society. (New York: Basic Books, 1969).

Miller, M. and D. Reeves. "Children's Occupational Sex-Role Stereotypes The Linkage Between Television Content And Perception". Journal Of Broadcasting, Vol 20 (1976), 35-50.

Mills, Wright, C. The Power Elite. (London: Oxford University Press, 1956).

National Advertising Review Board. Advertising And Women. (New York: NARB, 1975).

Mueller, Claus. The Politics Of Communication. (London: Oxford University Press, 1973).

National Coalition On Television Violence. "Rock Music And MTV Found Increasingly Violent, Sexual Violence Predominates". NCTV Press Kit, 10 January 1984.

Newland, Kathleen. "U.S. Media Distortions Of Women Are Replacing Reality World Wide". Media Report To Women, Vol 7 (July, 1979), 12.

Northcott, H., Seggar, J. and Hinton, J. "Trends In TV Portrayal Of Blacks And Women". Journalism Quarterly, Vol 52 (Winter, 1975), 741-744.

O'Donnell, W. and K. O'Donnell. "Update: Sex-Role Messages In TV Commercials". Journal Of Communications, Vol 28 (Winter, 1978), 156-158.

O'Kelly, C. and L. Bloomquist. "Women And Blacks On TV". Journal Of Communications, Vol 26 (Autumn, 1976), 179-184.

Peevers, Barbara. "Androgyny On The TV Screen? An Analysis Of SexRole Portrayal". Sex Roles, Vol 5, No 6 (1979), 797-809.

Perloff, Richard, Jane Brown and Mark Miller. "Mass Media And SexTyping: Research Perspectives And Policy Implications". International Journal Of Women Studies, Vol 5 (May, 1982).

Pingree, S., R. Hawkins, M. Butler and W. Paisley. "A Scale Of Sexism". Journal Of Communication, Vol 26 (Autumn, 1976), 193-201.

Poe, A. "Active Women In Ads". Journal Of Communications, Vol 26 (Autumn, 1976), 185-192.

Porter, John. The Vertical Mosaic. (Toronto: University Of Toronto Press, 1975).

Presidential Commission On Obscenity And Pornography.
(Washington D.C.: U.S. Government Printing Office,
1971).

_____. "Rock Videos Suggestive Research Study Shows".
Windsor Star, 6 September 1985, C7.

Rosen, M. Popcorn Venus: Women, Movies And The American Dream. (New York: Coward, McCann and Geoghegan, 1973).

Ross, L., D. Anderson and P. Wisocki. "Television Viewing and Adult Sex-Role Attitudes". Sex-Roles, Vol 8(1982), 589-592.

Scheibe, Cyndy. "Sex-Roles In TV Commercials". Journal Of Advertising Research, Vol 19 (February, 1979), 23-27.

Schneider, K. and S. Schneider. "Trends In Sex-Roles In Television Commercials". Journal Of Marketing, Vol 43 (Summer, 1979), 79-84.

Seggar, John. "Imagery As Reflected Through TV's Cracked Mirror". Journal Of Broadcasting, Vol 19, No 3 (Summer, 1975), 297-299.

Sexton, D. and P. Haberman. "Women In Magazine Advertisements". Journal Of Advertising Research, Vol 14 (August, 1974), 41-46.

Signorelli, Nancy and George Gerbner. "Prime Time And Weekend Programming—Little Change For Women In 10 Years". Media Report To Women, Vol 8 (January, 1980), 8-9.

Simson, Eve. "Eve Simson Measures Prime TV Sexism". Media Report To Women, Vol 7 (1979), 4.

Smith, Elliot., Myra Ferree and Frederick Miller. "A Short Scale Of Attitudes Toward Feminism". Representative Research In Social Psychology, Vol 6 (1975), 51-58.

Smith, Jackie. "Rock-Group Videos Turn Violent". Toronto Star, 13 November 1983, C2.

Smythe, Dallas. Canada: The Road To Dependency. (New York: Ablex, 1981).

Steele, Lisa. "Snakes And Ladders". Fuse, (February, 1984), 194-197.

Stephens, Robert. "Music Video Censoring Under Board's Power". Globe And Mail, 26 January 1984, 4.

Talarico, Lori. "Music For Your Eyes Married By Sexual Funhouse". New Directions For Women, (September/October, 1983), 7.

Tedesco, Nancy. "Patterns In Prime Time". Journal Of Communications, (Spring, 1974), 119-124.

Thompson, Tony. "Advertising's Not-So-Subtle Sexism". Report On Business Magazine, (November, 1985), 106-107.

Turrow, J. "Advising And Ordering: Daytime, Prime Time". Journal Of Communications, Vol 24 (Spring, 1974), 138-141.

_____. "TV Has Made Virtually No Progress For Women And Minorities In Two Years: CCR". Media Report To Women, Vol 7, No 2 (February, 1979), 1, 8.

U.S. Commission On Civil Rights. Window Dressing On The Set: Women And Minorities In Television. (Washington D.C.: Government Printing Office, 1977).

U.S. Commission On Civil Rights. Window Dressing On The Set: An Update. (Washington D.C.: Government Printing Office, 1979).

Venkatesanan, M. and J. Loscos. "Women In Magazine Ads: 1959-1971". Journal Of Advertising Research, Vol 15 (October, 1975), 49-54.

_____. "Violence In Videos Criticized". The Windsor Star, 24 January 1984, A10.

Weibel, K. Mirror, Mirror: Images Of Women Reflected In Popular Culture. (Garden City, N.Y.: Anchor Books, 1977).

Weigel, Russell and James Loomis. "Televised Models Of Female Achievement Revisited: Some Progress". Journal Of Applied Social Psychology, Vol 11 (1981), 58-63.

Welch, R., A. Stein, J. Wright and R. Plehal. "Subtle Sex-Role Cues In Children's Commercials". Journal Of Communications, Vol 29 (Summer, 1979), 202-209.

Wills, G. "Measuring The Impact Of Erotica". Psychology Today, (November, 1977), 30-34.

Women's Advisory Council To KADA-TV. Women On TV: Reflections In A Funhouse Mirror. (Pittsburgh, PA., 1975).

Zillmann, Dolf. "Excitation Transfer In Communication-Mediated Behavior". Journal Of Experimental Social Psychology, Vol 7 (1971), 419-434.

Zillmann, Dolf And Jennings Bryant. "Pornography, Sexual Callousness And The Trivialization Of Rape". Journal Of Communications, (Autumn, 1982), 10-21.

V

VITA AUCTORIS

Kimberley Marie Raper was born in Wingham Ontario in June of 1960. She attended the University of Windsor and received an Honours BA in Communication Studies in 1983. Kimberley has an avid interest in the Arts especially theatre. She has worked with the Performing Arts Centre as the Publicity Director and also as Tour Co-Ordinator for two international theatrical tours to Coventry England and Edinburgh Scotland. Kimberley intends to pursue a career in Government and Public Relations and hopes to continue her research on the role of women in the media and in society.